Anna Cetera

ENTER LEAR

The Translator's Part in Performance

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Introduction

Drama begins with the entry of a character. The exposition of *King Lear* is a frantic piece of action, featuring the irrational fury of a senile monarch who, with a single blow, destroys his kingdom, his family, and his friends. Viewed from the contemporary perspective, Lear's fatal rage is a fact of the play the audience knows well enough before it begins. And yet, there is a new and genuine tension in the way we watch Lear's entry. For it is a gripping view, like the sight of a convict the moment before the loop will crush his throat, a fascination our civilization may enhance, not eradicate. Thus, Lear rushes towards his death from the moment he walks onto the stage. An yet, typically Shakespearean, his entry is a textual variant, a choice left to the editor, or, possibly, the translator. Accordingly, Lear may come onto the stage alone, as in the Folio, or may be preceded by "one bearing a coronet" (1.1.31), as in the Quarto version of the play.[1] The coronet is an important piece of property: if he brings it now, it will only increase

[1] All quotations from *King Lear* are based on the Arden Shakespeare edition by R. A. Foakes (1997), unless indicated otherwise. Fragments originating exclusively in the Folio or Quarto version of the play are marked by the letters "F" and "Q" in the upper script.

the pressure on Cordelia, if he brings it later, it will become yet another gesture to seal his verdict, and antagonize his heirs. "This coronet part between you" (1.1.40), says Lear to Albany and Cornwall, pervasively echoing Solomon's wisdom when he probed the honesty of two women by ordering to cut in two a child both claimed their own.

The manner of Lear's entry is meaningful because it helps us to understand who he used to be before he decided to become nobody. But *enter* is a transparent word, it calls for action, at the same time not offering any clues as to the way it should be performed. It is a mutation, via French, of the Latin verb *intrare*, or still deeper, though perhaps more obvious, the preposition *inter* denoting the space in between, within, inwards. Its long forgotten use as a prefix still resounds in words such as enterprise or, fittingly enough, entertainment. Therefore, *enter* has a history behind it, and also has its heyday now, when we validate most of our consents by pressing *enter*. In the plays, however, *enter* always figures in the third person imperative, singular and plural, thus emphasizing the truly commanding nature of stage directions. For an actor, *enter* is like the Rubicon, dividing the on and off-stage world, forcing them to move forward and plunge into fiction, in full view of the audience. To watch this transition is an exclusive privilege of the theatre. In the cinema, the camera usually cuts to the inside, revealing the characters already settled down in whatever space they were supposed to enter. The word also undergoes a heavy test in translation, when its conventional neutrality may be moulded by inflection and charged with more suggestive semantics. In Polish, Lear *wchodzi* ("comes in"), thus the spatial dimension of *enter*, yields to the emphasis on movement, human movement in particular. Given its paradigmatic neighbourhood, there is a tint of dignity in the word, for those who come in do not rush, dash, or stagger onto the stage. In a compulsive, routine response to words, we imagine those who come in better than those who are to enter, though naturally we have also learned to suppress our associations when it is necessary. How much of this imagination, let loose or bridled, can be translated?

Perhaps it is this enormous complexity of the translation process that has led to the paradox of Translation Studies. For years academic interest in translation had been perceived either as a branch of applied

linguistics or associated with comparative literature. In both cases there was a predominance of prescriptive models of translation with an underlying assumption that translation is, and should be, a transfer of stable meaning. As a result, critical interest found its expression in proliferating comparisons of source versus target texts. These comparisons were performed according to some arbitrarily established criteria of equivalence and based on the conventional source text exegesis. With the emergence of Translation Studies as an independent field, academic interest shifted to more target-oriented approaches and, eventually, to the very process of translating and the supposed norms governing the translator's behaviour. The nebulous criterion of faithfulness versus unfaithfulness used for distinguishing appropriate from inappropriate renderings has been finally replaced by the notion of translational ethics, which builds on the plurality of concepts of equivalence.

Another feature of Translation Studies is the impression of syncretism. Given the variety of source materials subject to translation and the complexity of the processes of transfer of meaning, research in this area, if it is to be incisive, has to draw on the conclusions of related disciplines. Indeed, extending its insights beyond linguistics and literature, the discipline has accepted a broader sociocultural perspective and approached the field of semiotics, sharing its fundamental interest in all cultural processes with a particular focus on processes of communication and systems of codification.[2] However, the essential openness and dynamics of the discipline has led to the development of a set of related theories rather than a comprehensive theory of translation. If openness proves stimulating, plurality of approaches posits also the risk of chaos. It is, however, the very eclectic nature of Translation Studies which makes the discipline capable of approaching domains as different as interpreting, machine translation and, last but not least, the vast area of literary translation.

Due to the aesthetic value, semiotic richness and availability of large corpuses of translated texts, the field of literary translation[3]

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[2] For the epistemological dimension of semiotics see Eco (1976: 8).

[3] Following Toury (1995: 168-9) literary translation is understood as the translation of texts which are regarded as literary in the source culture and the translation of any texts in such a way that they are received as literary in the recipient culture.

appears to be one of the most rapidly developing branches of Translation Studies. Needless to say, the rewriting of literature stimulates research but it also generates emotional responses from translators, readers, critics and, a phenomenon which is nowadays becoming more and more frequent, authors. In no other case is the question of what constitutes and what does not constitute meaning, as well as what enhances and what does not enhance aesthetic value, so much contested. Hence, the relation between form and function becomes critically important to the success of a translation. Indeed, some of the most engaging analyses conducted within the descriptive framework of Translation Studies have aimed at identifying the translator's manoeuvres between retaining features of the source text, and adjusting them to the requirements of the target culture. The tension between the inherent logic and aesthetics of the source text and the shaping pressure of the receiving system is particularly conspicuous in the case of drama.

With the exception of closet drama, plays are received both as self-contained literary texts and as theatrical playscripts.[4] Hence, the nature of requirements imposed on drama, and accordingly on translations of drama, is essentially heterogeneous, i.e. literary and theatrical. Drama, as a literary discourse, fulfils a referential role by telling a story set within an imaginary context of there-and-then. Yet, unlike other genres, drama is also predisposed towards the performant function, i.e. towards enactment of the story within a framework of a concrete stage. The essence of drama lies in the way it provides for theatrical dimension. The dramatic text foreshadows theatrical enactment due to the presence of a multitude of (in)direct hints which are developed subsequently into relevant features of performance. Thus, setting, properties, gestures and movements as well as facial expression are

[4] There have been certain attempts to abandon the traditional division into literary vs. theatrical approaches to drama in contemporary drama theory (cf. Pfister 1988: 6-7). Yet, preserving the distinction between literary and theatrical reception, and even more so, between the dramatic text (referred to also as a literary, fixed or verbally stable text) vs. performance (understood as a multimedial presentation of the dramatic text, and roughly equivalent to the *testo spactaccolare*, *mise-en-scène*, performance text), seems convenient when it comes to discussing the mechanisms and principles of the passage from page to stage. In the present study the term text will always refer only to the verbal text of the play.

determined by the presence of implicit and explicit stage directions and derived from the illocutionary force of utterances. The built-in component of nonverbal codes is adjusted to the codification systems (stage conventions) and technical properties (the use of acting area, availability of stage effects, etc.) of the stage for which the play is envisioned. The pitfalls of translating drama begin with the translator realising that the stage for which the play was written differs substantially from the stage which is to host the translation of the play.

Juxtaposing the conditions of the original stage with those of the target place of enactment brings out the never solved issue of form versus function. Adherence to the original modes of representation revives the flavour of the epoch, yet it may also prove misleading or all-in-all meaningless for the contemporary audience. On the other hand, achieving equivalent theatrical effect requires adopting current theatrical standards, and may entail brutal intrusions into the matrix of the text. Naturally, the discord between the way in which a given play was envisioned and the way it is going to be performed once it is translated may vary in degree. Thus, not all nonverbal components find their way into the dramatic text, and not all directors feel bound by what the text seems to imply. A well-made play, however, integrates all levels of theatrical communication and, often enough, achieves it by multiplying references to nonverbal codes. These references, themselves derived from a certain concept of theatre, take an active part in shaping the conditions of future performance. In many cases it is up to the translator to decide whether they will be accepted as natural, perceived as fossilized remnants of some by-gone theatrical conventions, or, given their ambiguity, encourage alternative stagings. Aware of the complexity of the processes of construction of meaning, the translator cannot remain completely neutral.

Whether willingly or not, the translator finds himself in the position of a director. The translated text includes features testifying to the workings of the shaping power of the stage for which it has been written. This shaping power is constituted by a complex codification system which, ideally, should be shared by those involved in the creation, enactment and reception of a play. The very necessity of translation means that such a unity no longer exists. To the contrary, the ways of generating meaning and enhancing aesthetic pleasure differ as much as the physical properties of the Elizabethan *wooden o* differ

from the conventional box-frame stage and, incidentally, as much as the latter differs from the modern cinema screen. Similarly, there are differences between spectators packed onto the galleries, seated in the comfortable seclusion of velvet armchairs, and those forcing their way to chairs in darkened cinema halls. In these circumstances, how should the translation be conducted so that the target text generates identical nonverbal codes? Or, perhaps, should the text generate nonverbal codes whose function will be equivalent to the function of nonverbal codes in the original play? Should the text be stripped of references to outmoded conventions or, perhaps, retain the features which decide about the uniqueness of its linguistic and dramatic make-up? And, finally, should the translator, aware of the essential ambiguity of the text, avoid double meaning and strive to render a coherent vision of the play or, alternatively, preserve the plurality of meanings?

These and similar questions call for a recourse to concrete examples. The following lines, quoted from the Quarto and Folio version of the play, come from one of the final scenes of *King Lear*. A naive spectator is likely to accept the scene as a happy ending, in which case the play would close with a long-awaited image of reconciliation and forgiveness. Indeed, the full impact of the benediction scene can be appreciated only if the scene is juxtaposed with the opening scene in which Lear banishes Cordelia for her refusal to make a public profession of filial love. The parts in the division scene, like the shares in the kingdom, are precisely assigned. It is Cordelia's refusal to participate in a public show of emotions which arouses Lear's rage. Angered and humiliated, he turns against his daughter, and they both leave the stage hurt. But the vicissitudes of fate teach them to compromise. When Lear awakens from a long, healing sleep, he finds Cordelia at his side. Cordelia's plea for benediction opens one of the most moving Shakespearean scenes. This time, however, it is she who initiates the action and gives directions for a public show of unmatched emphatic appeal:

> O look upon me, sir,
> And hold your hands in benediction o'er me!
> ^{Q}No, sir,^{Q} you must not kneel. (4.7.57-9)[5]

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[5] I have omitted all non-authorial stage directions here to underscore the theatrical dimension of the primary text.

On the bare Elizabethan stage, the emblematic quality of the reunion of father and daughter grips the audience's attention, half eclipsing other players. Words, pregnant with emotions, impose stage action. However, though the text refers clearly to a ritual of gestures and movements, the implicit stage directions remain contradictory or imprecise. Does Cordelia kneel for benediction in the way it was done in earlier versions of the play? Does Lear kneel, or just intend to do so? If so, does Lear kneel when he recognizes Cordelia or when she, also kneeling, asks for a blessing which she was denied at the outset of the play? Does Cordelia try to keep the king from kneeling or, perhaps, helps him to rise? The vicissitudes of textual history blurred the clarity of Shakespeare's designs, and the Folio-Quarto variations gave grounds for further confusion. Does Cordelia keep addressing Lear with the formal "Sir", or, moved by his devastation, turn to a more intimate "you". Is her speech a gentle persuasion or strict injunction? Is it proclaimed openly or whispered hastily to spare the father humiliation in front of all the French court? The paradigm of options derived from the text testifies to the fundamental role that the dramatic text fulfils in creating the conditions of staging. Being one of many elements of theatrical polyphony, it initiates and inspires other non-linguistic signs which eventually, given the appeal of visual art, may surpass in importance the verbal component. For all that, the text remains the matrix of the scene, even though the call for action may be imprecise, and leave the door open for alternative stagings.

Translators are left to their own devices when groping through this sphere of uncertainty. Though the process of drama translation apparently does not change the medium, it affects the way in which the text will generate non-linguistic signs of performance. Again, the issue is by no means confined to the question of whether Lear indeed kneels down or only intends to do so. What is in question is rather the mood of the scene, ranging from courtly formality to moving intimacy. It concerns also a broader issue of the evolution of the main characters. The visual image of Lear's humble penance at the feet of his daughter seems to constitute the emotional core of the scene. But is also Cordelia learning how to express her feelings, lavishly offering love and support which she refused to offer in the opening

scene? The translations of Cordelia's lines may encourage different stagings. Similarly, the perlocutionary effect of those lines may be different when they are delivered from the stage. Translation of drama never occurs across mere linguistic barriers. The formal and functional shifts perpetuated by translators may result from their well-motivated decisions, but they may also result from their inability to retain in the target text the same proportion of ambiguity and clarity which informs the original. In other words, the process of translation appears to be inseparably bound with manipulation.

The notion of translation as manipulation of literature has become the cornerstone of Translation Studies. The manipulative nature of the translation process makes the translators respond to a variety of factors ranging from the expectations of the literary milieu to the demands of the popular audience. Though market profitability often turns out to be more powerful than refined aesthetic concepts, it is the adherence to the latter that opens the way to literary canons. However, in the case of drama, the nebulous horizon of expectations of the receiving culture yields to the shaping power of the stage, which constitutes the immediate receiving system. The stage imposes, somewhat independently, its own requirements resulting from its current technical properties as well as the prevailing theatrical conventions, both of which jointly contribute to the translator's ultimate vision of the play. The translator may choose to adjust the play to contemporary theatrical standards or, alternatively, neglect them and adhere to the theatrical vision of the original. Taking into consideration the dual, literary and theatrical, reception of a work of drama, both strategies find substantial vindication. However, acceptance within one domain is by no means tantamount to acceptance in the other. To the contrary, canonized works are often rejected by the stage, and plays enjoying box-office success are deemed worthless by the high-brow literary establishment.

Yet, not all translations of plays show consistent preference for the requirements of a concrete form of theatre. Even a cursory look at the sphere of nonverbal codes, a component most sensitive to the shaping power of the stage, reveals hesitation or misunderstanding and, which is surprisingly common, a desperate search for middle-of-the-road solutions. These translations become battlegrounds of op-

posing theatrical conventions. Indeed, given the disappearance of the common code shared by authors, actors and audience, the task of translating drama turns out to be particularly challenging. This challenge becomes enhanced when it is Shakespeare who becomes the subject of rewriting. The histories of translating Shakespeare into various languages bear witness to numerous clashes between the shaping power of the Elizabethan stage and the requirements of the stages on which Shakespeare was to appear. The reasons underlying substantial modifications of Elizabethan masterpieces ranged from aesthetic, such as the Neoclassical requirements of the three unities, to purely practical such as the necessity of limiting the number of changes of locale which could not be accommodated by the nineteenth century realistic theatre, for example. The quality and type of translations of Shakespeare was also determined by the position which Shakespeare occupied in the canon. A high position in the canon has usually entailed reverence and tolerance for distant conventions and, consequently, has encouraged formal adherence in translation. Yet, staying in the canon also gives rise to the temptation of tampering with a canonized relic in search of new meanings and hidden potentials of a well-assimilated text.

This book traces the relationship between translation strategies and the stage history of *King Lear*. The basic research assumption consists in the belief that Shakespeare's plays reflect the stage practices of the Elizabethan age which, in translation, wrestle and compete with the conventions of the stage for which the plays are translated. Bearing in mind the manipulative nature of the translation process, the translator may neglect the pragmatics of the stage, and choose to adhere to the original features of the text or, alternatively, seek harmony with contemporary standards, and adjust the play to the expectations of the future spectators. The rationale of this choice consists in the realization of the canonized position of the translated text, and the resulting willingness of the audience to explore the text on its own terms. And yet the choice is also motivated by the translators' understanding of the theatre of their own time, and their willingness to rewrite Shakespeare for the contemporary stage. The methodological assumptions are derived from Descriptive Translation Studies (Toury 1985/1995) and embrace in particular Toury's concept of translation norms

and the relation between the translation strategy and the prospective function of the translation in the hosting system (Chapter 1). Taking into consideration the intricacy of drama translation, and the absence of genre-specific translation models within Translation Studies, the analysis draws on the research methods elaborated within the field of the semiotics of drama and performance, mainly in areas where these disciplines underscore and elucidate the theatrical dimension of the dramatic text (Chapter 2). The resulting combination of the descriptive methods of DTS, and the semiotic insights into the structure and interpretation of dramatic discourse serves as an analytical model for the examination of the corpus of the Polish translations of *King Lear* and the designation of four translations which appear most successful from the literary and/or theatrical point of view (Chapter 3). Chapters 4, 5, 6, and 7 offer four independent studies of Polish translations of *King Lear*, of which two originate in the nineteenth century (by Jan Nepomucen Kamiński and Józef Paszkowski, respectively), whereas the other belong to the second half of the twentieth century (Maciej Słomczyński and Stanisław Barańczak).

The reasons underlying the choice of *King Lear* stem from the nature of the play itself, as well as from the specific literary and theatrical reception of the work in Poland. Throughout the ages critics have frequently assigned to *King Lear* the status of one of the greatest of Shakespeare's tragedies based on radically different interpretations of the protagonist's fate. Inasmuch as some critics emphasised the Christian content of the play, others, most notably Jan Kott, identified grotesque elements, and proclaimed Shakespeare a forerunner of the Theatre of the Absurd. The multiple readings of *King Lear* result also, to some degree, from the textual predicament which has been bothering editors ever since the Folio version of the play was published.[6]

[6] From 1623 two basic texts have been available to the English editors of *King Lear*: the Quarto (1608), which gives 300 lines the Folio omits, and the Folio, which gives 100 lines absent in the Quarto. Initially, no conflation was attempted, and, for example, Nicholas Rowe in his 1709 edition of the complete works of Shakespeare relied entirely on the Folio. However, in 1723 Alexander Pope made some additions from the Quarto, and strongly argued for the alleged theatrical degradation of the Folio text. Also Lewis Theobald believed the Folio to be a theatre-derived, inferior version, and in 1733 made new additions from the Quarto. In the years 1767-8, Edward Campell provided a single composite version based on the Quartos. Finally, Edmond Malone in 1790 edited a text

Equally surprising and changeable appears to be the theatrical reception of the play. While the nineteenth century theatre saw the play as a pretext for a spectacular show of stage machinery, critics, like Charles Lamb, deemed the play utterly non-theatrical. And yet the play continued to be staged, and later on screened, with interest particularly reviving when twentieth century interpretation turned it into an exercise in the grotesque and the absurd.

Translations of *King Lear* into Polish started appearing earlier, and in greater numbers, than other translations of Shakespeare's plays. So far the play has been translated into Polish fourteen times from the original text, and at least three times from the French or German adaptations of the play. Of all Shakespeare's plays only *Hamlet* has been translated more frequently. Despite a significant number of available translations, the Polish stage history of the play appears less fortunate. Throughout the nineteenth century the play was staged frequently, though exclusively in adaptations or conflated versions based on the available translations. In the years 1805-1935, for example, there were more than 60 premiere performances *of King Lear* on the Polish stage.[7] Its popularity continued well into the second half of the nineteenth century and the play was customarily chosen for anniversary performances of the leading actors of the day. However, the twentieth century and especially the post-war period, witnessed surprising variations in the number of *King Lear* productions. In the years 1945-92 the play was staged only five times (*Hamlet*, for example, was staged more than fifty times, and the total number of Shakespeare productions reached almost four hundred), each time in a different translation. Two of these productions of the plays staged in this period stirred a great deal of interest, though for vastly different reasons. *King Lear*, produced in Warsaw in 1977, and directed by Jerzy Jarocki, featured in the repertoire for five years and drew

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which became a standard for subsequent editors. Malone generally preferred the Quarto text, yet he included all the lines present only in the Folio, and thus the practice of conflation became a strongly established tradition. The composite text of *King Lear* was reprinted in Charles Knight's edition of 1839-43, and in the Cambridge edition of 1863-6. The editorial practices with regard to *King Lear* are discussed in detail by Steven Urkowitz in his essay "The Base Shall to th'Legitimate: The Growth of an Editorial Tradition" in Taylor and Warren (1983: 23-43).

[7] The estimated number of performances is quoted after Hahn (1958).

enthusiastic critical response. *King Lear*, rehearsed in Poznań in 1992, and directed by Eugeniusz Korin, was never staged in its intended form, due to the sudden death of Lear, Tadeusz Łomnicki, a week before the premiere performance. As if going against the sad memory of the event, and certainly against the trend which emerged in the post-war period, the turn of the millennium brought new and powerful Lears played by Jan Englert (1998), Jan Frycz (2000), Zbigniew Zapasiewicz (2001), and Daniel Olbrychski (2006).

The intricacies of the Polish theatrical reception of *King Lear*, his triumphs, disappearances and spectacular comebacks, make the play a particularly interesting choice for investigating the relationship between translation and performance. What part did the translators play in the Polish history of *King Lear*? Did they look to Shakespeare only or lean towards the theatre by supplying scripts rewritten for their own time? Did they act as prompters, whispering words into the ears of the actors, or command the stage themselves to tamper with Shakespeare's designs? And last but not least, are we aware of the nature and extent of their share in the performance?

This book is an attempt to find out the answers.

Chapter 1

Literature in Translation: Altering the Perspective

Lear:	I'd speak with the Duke of Cornwall and his wife.
[F]Gloucester:	Well, my good lord, I have informed them so.
Lear:	Informed them!? Dost thou understand me, man?[F]
	(2.2.287-8)

Lear's failure as a father and sovereign often overshadows yet another facet of his tragedy: Lear loses his language. One of his most throbbing experiences is the recognition of the ineffectiveness of his speech. With royal authority gone, the familiar words neither threaten nor appeal, and lose their basic causative power. Postponing his anagnorisis, Lear stubbornly clings to the worn-out forms of orders and curses, but his interlocutors remain insolent or indifferent. Finally, unable to establish dialogue, Lear retreats into madness where the response of those who listen is no longer essential. Thus, towards the end of the play, Lear's rich, connotative language becomes understandable largely within its own frame of reference.

The nature of Lear's predicament resembles in many ways the pitfalls of translation. Thus, it is also the translators who strive to find their way between employing the same words and securing equivalent effect. While reproducing the form promotes the surface, the search

for meaning and, even more so, reconstruction of the function calls for a broad socio-cultural survey of both the source and the receiving culture. The alternative solutions multiply, with their choice hinging on vastly differing circumstances, ranging from the translator's linguistic competence to aesthetic preferences shaping the reception of translated literature. The challenge of translation further intensifies with works bearing strong marks of their time-and-place-bound literariness, and well-tuned to the expectations of their immediate receiving audience. Viewed by a translator, such texts resemble nebulas of formal, semantic and functional correspondences, which compete and rule out each other in translation. In consequence, the target text becomes a mutation of the original, shaped by the pressure of the hosting system, and varied by the subjective inferences of the translator.

Despite the enormous share of translation in the cultural traffic, Translation Studies has emerged only recently, and continues to reassert its position against linguistics and comparative literature.[1] Withdrawing from traditional alliances proves difficult, especially if the new discipline borrows methodologies and annexes areas of research others thought their own. And yet Translation Studies refuses to be devoured by its well-established rivals, and clearly profiles itself as an alternative to other approaches. Accordingly, linguistic studies of translation have been customarily preoccupied with the practical aspects of translating and interpreting, and therefore, centred around the concept of equivalence, whereas literary studies have reached readily for traditional devices of literary analysis for the description and assessment of translated texts. Both linguistics-oriented and literature-oriented translation theories are said to have been, somewhat naturally, mainly prescriptive, and therefore, bent on drawing a line between appropriate and inappropriate renderings of the source text.[2]

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[1] The scope of the discipline has been outlined, e.g., by André Lefevere (1978: 23), Susan Bassnett (1980: 7-8), Gideon Toury (1995: 10), Mary Snell-Hornby (1995: 19), and defined by Mark Shuttleworth and Moira Cowie (1997: 183-4), and embraces all aspects of translating and interpreting, including, but not limited to, relevant areas of linguistics, literature and affiliated disciplines such as history, philosophy and semiotics.

[2] A well-known enumeration of the apparent sins of the literary and linguistic approaches to translation, along with the characteristics of the new paradigm can be

Furthermore, the predominant normative approaches favoured the synchronic analysis of the source vs. target text, and often underestimated, or deemed negative the shaping impact of the receiving culture. The contempt for translations displaying excessive compliance with the preferences of their immediate audiences for the price of departures from the original, led also to downgrading or stigmatising translation practices which set as their priority compliance with current aesthetic conventions, along with all the necessary courage, sensitivity and inventiveness such practices involve. On the material level, the normative attitudes would relegate to the fringes of scholarly interest various forms of abridgements, secondary translations or translations based on unknown source texts. Significantly enough, it is in particular the theatrical reception of drama which often licensed free borrowings and daring adaptations of the foreign repertoire, and thus somewhat naturally privileged the demands of the contemporary stage over linguistic accuracy.

Additionally, the disciplinary bias was also projected onto the research profile, and forged the preference for either literary or non-literary texts. The dependence on traditional methodological tools, combined with the unnatural split within the area of research, could not but hinder the development of translation theory. Consequently, at the end of the twentieth century the postulates for the establishment of an independent discipline for the study of translation were articulated with particular insistence and urgency. However, the absence of comprehensive theories of translation resulted not only from the indebtedness to, or interference of adjacent fields. The methodological dilemmas stemmed also from the empirical nature of the proposed

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found in the *locus classicus* of early Translation Studies, i.e. Theo Hermans' introduction to *The Manipulation of Literature. Studies in Literary Translation*, often seen as a manifesto of the new discipline. Distancing itself from the aforementioned normative and evaluative bias of the former methodologies, Hermans insisted on "a view of literature as a complex and dynamic system; a conviction that there should be a continual interplay between theoretical models and practical case studies; an approach to literary translation which is descriptive, target-oriented, functional and systemic; and an interest in the norms and constraints that govern the production and reception of translations, in the relation between translation and other types of text processing, and in the place and role of translations both within a given literature and in the interaction between literatures" (1985: 10-1).

discipline and the resulting epistemological implications. In fact, the dilemmas facing Translation Studies were signalled already in the inquiries of James Holmes, usually credited with having given the impetus to establish the new discipline.[3]

James Holmes, essentially a structuralist scholar, postulated that Translation Studies should be an empirical science, proceeding from the analysis of facts, through explanations, to the formulation of the principles of translation (Holmes 1988). Given the absence of translation theory, the direction of research, at least initially, was to proceed from an accumulation of descriptions and facts to the formulation of translation theory. However, contemporary epistemology shows much distrust towards empirical disciplines which, departing from the examination of facts, aspire to make claims of absolute objectivity and universality.[4] These reservations were perhaps best formalised by Luis Prieto:

> The truth of a concept is measured not on the basis of its adequacy to the object, but its adequacy to the point of view from which the object is considered, and from which its pertinence derives. This means that a concept is more or less true according to how it approximates to the ideal that consists of retaining all that is pertinent to the object from the point of view on which this concept is founded and only what is pertinent from this point of view. (Prieto 1975: 124, quoted after de Marinis 1993: 9)

A similar note of distrust concerning the selection of research criteria resounds in Umberto Eco's idea of "ideological fallacy":

> In the human sciences one often finds an 'ideological fallacy' common to many scientific approaches, which consists in believing that one's own ap-

[3] The role of James Holmes in the establishment of Translation Studies has been acknowledged relatively recently. In 1995 Gideon Toury, for example, listed more than 20 reference books from which Holmes' name was missing (1995: 3). Nowadays Holmes' significance for the establishment of the field remains unquestionable (cf. Snell-Hornby 2006: 40-6).

[4] The discussion of epistemological limits of an empirical discipline is patterned after de Marinis (1993: 9-10). De Marinis aims at the establishment of a research methodology for theatre semiotics, yet his emphasis on the pertinence of research criteria shows relevance to translation analysis, even more so within the context of this book.

> proach is not ideological because it succeeds in being 'objective' and 'mental'. (1976: 29)

The risk of ideological fallacy further increases when research aims precisely at identifying a variety of cultural circumstances which affect the process of the mediation of meaning like, for example, in translation. And yet the emphasis on the subjectivity of the researcher's inferences and on the cunning pressure of ideology should be understood as a request for caution, rather than a call to abandon all efforts. While discussing the epistemological limits of analyses conducted within the framework of humanities Marco de Marinis, an Italian semiotician, stipulates:

> The 'correctness' of an analysis is assessed by the *criteria of validity*. This correctness means, on one hand, its functionality and efficiency (*adequacy*), verifiable through empirical proofs of verification and falsification, and, on the other hand, its *internal coherence*, resulting from the correct application of verification procedures. (1993: 10)

Thus, the hearts of an adequate and internally coherent analysis lies in the carefully selected and empirically verifiable criteria. Indeed it is precisely the absence of established criteria which have proved to be the greatest obstacle in the development of Translation Studies. With a vast area of research on one hand, and considerable critical energy on the other, the birth of the discipline led to the proliferation of unrelated, and somewhat incompatible case studies, frequently further isolated by linguistic barriers. Significantly enough, it was already Holmes who strongly argued for the necessity of establishing a methodological framework for translation analysis, and thereby ordering its epistemological dimension.

Working on the assumption that it is impossible to reproduce the original text entirely, Holmes pictured translation as a mixture of structuralist principles and cartographic imagery. Accordingly, the process of translation was viewed by Holmes as involving the establishment of two maps, of which the first consisted of features abstracted by the translator from the source text, whereas the second was the translator's mental vision of the features to be preserved in translation. In consequence, the target text was seen as reflecting the

order of priorities established by the translator while deciding which features of the original should take precedence over the others. Such an idea of translation as a structural exercise in decomposing and recomposing the original text has been echoed in other writings located in the field of Translation Studies, most notably in Gideon Toury's concept of translational norms (1985, 1995). Viewing translation as a decision-making process Holmes insisted on a non-evaluative approach to translated texts, and argued that the proper task of a descriptive analyst was to reconstruct the whole process of translation, i.e. to derive a list of distinctive features from both texts (the source text and the target text) and to reconstruct the hierarchy of correspondences.[5]

Yet, the theoretical reconstruction of the translator's mental maps appears to be a task of highly speculative nature. Similarly tricky and deceptive may be an attempt at abstracting the hierarchy of correspondences from the existing translation. Hence, the translated text reflects all decisions taken by the translator, and therefore it is easier said than done to deduce which decisions had been taken first and determined the remaining choices. Sensing a trap, Holmes eventually recognized that the descriptive analysis of the translation, if pertinent and reliable, should be based on some independent, external criteria, devised possibly for translation analysis in general. This led him to the idea of a repertory of features to be compared in the original texts and their translations. Holmes wrote:

> The task of working out such a repertory would be enormous. But if scholars were to arrive at a consensus regarding it, in the way, for instance, the botanists since Linnaeus have arrived at a consensus regarding systematic methods for the description of plants, it would then become possible, for the first time, to provide descriptions of original and translated texts, of their respective maps, and of correspondence networks, rules, and hierarchies that would be mutually comparable. And only on the basis of mutually comparable descriptions can we go on to produce well-founded studies to a larger scope: comparative studies of the translations on one author or one translator, or – a greater leap – period, genre, one-language (or one-culture), or general translation histories. (1978: 81)

[5] Holmes' methodological guidelines have been outlined in his essay "Describing Literary Translations and Methods", cf. Holmes (1978).

Notwithstanding Holmes' prophetic enthusiasm, the model for a descriptive analysis of translation was missing for the next two decades, even though the discipline as such, if measured by the sheer weight of critical studies, was swiftly developing and taking, as it was later described, its cultural turn. In fact the interest in culture soon became the trademark of the so-called Manipulation School which, with all it its thought-provoking contributions to the study of translation phenomena, often explored the well-trodden paths of comparative studies.[6] Significantly enough, Gideon Toury, while diagnosing the state of Translation Studies in 1995, clearly echoed the early postulates of James Holmes:

> What is missing is ... a systematic branch proceeding from clear assumptions and armed with a methodology and research techniques made as explicit as possible and justified within TS itself. Only a branch of this kind can ensure that the findings of individual studies will be intersubjectively testable and comparable, and the studies themselves replicable, at least in principle, thus facilitating an ordered accumulation of knowledge. (1995: 3)

However, the two decades separating the insights of Holmes and Toury were hardly time lost. Even though a methodology for the analysis of individual translations was still underdeveloped, the discipline produced a significant amount of critical studies which cast light on the translated literature as a separate class of texts. Tracing the nomadic movements of authors and genres, Translation Studies has exposed the share of translation in the mutual shaping of cultures. The findings helped in understanding the wide-scale mechanisms underlining the choice, and the subsequent assimilation of the translated

[6] The term Manipulation School has come to be associated with the group linked with Theo Hermans' publication of 1985 who shared the belief that "all translation implies a degree of manipulation of the source text for a certain purpose" (Hermans 1985: 11). The group soon diversified. While Gideon Toury focused on devising a methodology for Descriptive Translation Studies, André Lefevere and Susan Bassnett initiated the cultural turn in Translation Studies (1990: 1). Given the clearly theoretical bent of Toury's inquiries, it is Lefevere and Bassnett who are often seen as continuators of the Manipulation School. Despite their radical methodological assumptions concerning the new field, the group was unmercifully and rather unjustly perceived as a branch of comparative literature, pursuing "exercises in literary history" (cf. Snell-Hornby 1988: 26).

literature into the literary canons of the target systems. Achieving and pursuing this macro perspective was to a large extent facilitated by the methodological assumptions borrowed from the Polysytem Theory, the only theoretical framework readily incorporated into the early manifesto of the Manipulation School. Elaborated by Itamar Even-Zohar, a semiotician of culture, the Polysystem Theory clearly built on the inquiries of Russian Formalism.[7] The theory stressed the necessity of examining the interaction of cultural phenomena of varying types and status, including literature, as well as the mechanisms of literary evolution where the translation of foreign literature often triggers change. The division of the literary polysystem into the privileged centre and the underscored periphery, and literature into primary (innovative) and secondary (conservative) proved instrumental for the newly established discipline which thereby placed systemic thinking at the heart of its methodology. Thus, following 1985, the Polysystem Theory became a necessary trademark of Translation Studies and a natural framework for a multitude of case studies.

Significantly enough, most of the scholars associated with the new discipline saw the greatest contribution of the Polysystem Theory in abolishing the static concept of literature, and thereby advancing the view of the intensely negotiable, and at all times tentative canon(s). The recognition of the internal tensions and alliances (as well as vacuums) within the realm of literature offered a great explanatory power as regards the acquisition of foreign works. However, by stressing the decisive role of the target system, it somewhat obliterated the role of the translator as an individual. Thus, the rhetoric of teasingly reversed research principles, signaled a radical break with the source-oriented approach and the habit of stigmatizing shifts and

[7] The indebtedness to Russian Formalism pertained in particular to the work of Jurij Tynjanov and his concept of literariness. Tynjanov stipulated the existence of structural laws which govern the evolution of literary systems. These norms defamiliarize language and contribute to the emergence of new literary patterns in non-literary domains. The trademark of Tynjanov's concept was the belief in literature as a system, whereas Even-Zohar used the term "polysystem" to emphasize the extension of the term to include culture as a whole and to underscore its dynamics. For the concept of the polysystem and the formalist heritage cf. Even-Zohar (1985: 188-90), (1990: 9-13). For an overview of the Polysystem Theory see also Baker (1998: 176-9), and Gentzler (1993: 111-3).

alterations. This is how radically Gideon Toury, by far the most vocal and faithful advocate of the Polysystem Theory, interpreted the translator's loyalty in 1985, in an essay published next to the overview of Even-Zohar's theory:

> Translating as a teleological activity *par excellence* is to a large extent conditioned by the goals it is designed to serve, and these goals are set in, and by, the prospective receptor system(s). Consequently, translators operate first and foremost in the interest of the culture *into* which they are translating, and not in the interest of the source text, let alone the source culture. (Hermans 1985: 19)

Also the studies thriving in the wake of the aforesaid cultural turn in Translation Studies reflected mainly the interest in the shaping mechanisms operating in the hosting system. Accordingly, the extensive analyses of various forms of patronage, of the sway held by target poetics, and of the pressure of the dominant ideology helped to anatomize cultural processes hitherto vaguely visible in the traditional studies in reception or comparative literature.[8]

Given the scale of the resonance, what exactly was the share of the Polysystem Theory in overcoming the traditional approach to translation practices, and what specific methodological inspirations were offered by Even-Zohar? First, by replacing the formalist notion of system with the somewhat tautological, if unnerving, concept of polysystem, Even-Zohar underscored his belief in the evolution of literature which was dependent not only on the evolution of the form, but also on culture, economic conditions, historical factors as well as various institutionalised media such as publishing houses, journals, etc. Interesting enough, with time it is precisely these extraliterary pressures which gained an overriding importance in the evolution of Even-Zohar's own concepts.[9] The diversified and dynamic cultural

[8] Patronage, poetics and the translator's ideology are all concepts formalized by André Lefevere in the 1980s as an alternative to the nomenclature promoted by the descriptive branch of Translation Studies. Lefevere refused to make "any further contributions to the elaboration of system thinking but rather make use of it as a heuristic construct" (1992: 12), and indeed employed more suggestive language to describe the (ir)regularities of literary translation.

[9] Significantly enough, in 1997 Even-Zohar again stirred debate by publishing his article "The Making of Culture Repertoire and the Role of Transfer". The new

landscape provided more space and flexibility for tracing the movements of corpuses of literature in translation. It encouraged also the analysis of various interdependencies which made the entry of the foreign texts possible, along with the conditions which govern such acquisitions. Viewed from the specific angle of literary translation, the approach channeled critical energy to inquiries aimed at figuring out the answer of why we reach for the foreign, rather than investigating how much the translations differ from their sources. The heterogeneity of the framework could be seen as an advantage also from the point of view of drama translation as it naturally welcomed inquiries extending beyond a single domain, a compulsive requirement in the case of the literary and theatrical reception of plays.

Another aspect of Even-Zohar's theory, again rooted in the formalist thought, was the emphasis placed on the tension between canonized literature, occupying a prominent position in the centre of the system, and non-canonized literature, downgraded by the literary milieu on aesthetic grounds, and yet striving to progress from the periphery of the system towards its canonized core. Thus, the model took into account the extended temporal perspective, and the shifts in the composition of the literarily canons motivated by the change of aesthetic and ideological preferences. In consequence, the literary canon was seen as a negotiable set of preferred readings, subject to modifications and tensions which, in fact, contributed to its vitality and relevance. The theory upheld also Tynjanov's distinction between primary and secondary literature, based on the degree of inventiveness (Even-Zohar 1985: 119). Accordingly, primary literature was seen as

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theoretical proposal passed over the Polysystem Theory, offering instead the concept of culture repertoire, and signalling the author's growing preoccupation with the socio-economic relations conditioning the selection and integration of foreign material and the profile and intensity of the activities of agents effecting cultural exchange. The new proposal confirms Even-Zohar's overall concern with acquisition mechanisms rather than with the analysis of individual texts. Even-Zohar pictures translation as part of an all-inclusive traffic which serves to extend and vary the repertoire which is understood as "the aggregate of options utilized by a group of people, and by the individual members of the group, for the organization of life" (1997: 355). Most crucially, Even-Zohar has come to perceive translation as a form of import, with all the mercantile consequences of trading in foreign commodities. For a discussion of the evolution of Even-Zohar's methodological framework see also Cetera (2007).

representing the fresh forces in the receiving culture, setting innovative models and pressing on, and towards the canonized centre. On the other hand, the secondary literature was seen as conservative, compliant, with well-established norms, and reproducing acknowledged patterns, and thereby responsible for the tendencies towards "simplification, schematisation, and stereotyping" (Even-Zohar 1985: 119). Interestingly enough, with all due reservations concerning deviant tendencies, canonized literature was often perceived as secondary, because it exemplified the preferred standards, and therefore, triggered imitative, or epigonic phenomena rather than original trends. To the contrary, peripheral literature, unknown or unacknowledged, could become the source of novelty, flourishing carelessly on the fringes of literary life, or composed deliberately as a challenge to the reigning orthodoxy. The internal logic of the Polysystem was based on the principle of change, including the replacement of the canons by the peripheries, when the inventiveness of the latter gained recognition and swept aside the strongholds of conservative style. "What is the position of translated literature in this constellation", inquired Even-Zohar, "Is it high, low, innovatory, conservative, simplified, stereotyped? In what way does it participate or not participate in changes?" (1985: 119). There was no single answer to this question, except for his conviction that the translated literature may assume any of these positions, and any of these roles.

As a rule Even-Zohar stipulated that translations would take up a peripheral position and assume a secondary role (1985: 124). In other words, translations are usually modelled in accordance with the conventions which have already won appreciation of the potential readers, and thereby, have shun the risk of crushing against the wall of the predominant aesthetics or ideology. The tendency diminishes the adherence to the source text, and encourages various adaptation tricks such as omissions, interpolations or paraphrases. There are circumstances, however, when the translated literature may assume a more influential and innovatory role. This is how Even-Zohar envisioned such circumstances:

> It seems to me that three major cases can be discerned: (a) when a polysystem has not yet been crystallized, that is to say, when a literature is "young", in

> the process of being established; (b) when a literature is either "peripheral" or weak, or both; and (c) when there are turning points, crises, or literary vacuums in a literature. (1985: 121)

Thus, claimed Even-Zohar, it was the weakness or volatility of the target system which would make it possible to embrace translations of foreign works on their own terms, without obligatory adjustments, or improvements. What seemed to be missing from the Polysystem Theory at that stage, however, was the more profound realization of the importance of the standing that the translated text already held in its source culture, and the influence thereof on the choice of translation strategy. In other words, the difficulty stemmed from the assumption that the reception of a literary work begins with its translation, and therefore, it is the quality of the translation which decides about the success, or failure, of a given text in its new cultural and literary environment. Consequently, while setting aside the conditions in which "the translator is prepared to violate the home conventions", Even-Zohar somewhat neglected the privileges that the text may enjoy before it is effectively translated and introduced to the target literature, and irrespectively of the state and self-perception of that literature (1985: 124). Furthermore, while discussing the degree of receptiveness or flexibility of the target system, Even-Zohar clearly focused on the first translations of the foreign texts, ignoring the status a literary work may already have in that system due to its earlier translations. Both reservations, i.e. the importance of the author's standing in the source culture, and the existence of other translations, appear crucial in the case of Shakespeare. Thus, it is not only the weakness of the home literature, but also the prominence of the playwright which have induced translators to pursue the utmost adherence to their source, putting trust in the readers' willingness to accept discomfort for the price of discovery of the "authentic Shakespeare". Similarly, it is not only the internal clashes of aesthetic tendencies within the target system, but the tensions arising among the competing versions of the same text which have become an important aspect, and a key to the understanding of the dynamics and logic of translation practices as regards Shakespeare's plays.

And yet the Polysystem Theory was never tailored to any specific cases, least of all to the idiosyncrasies of the European reception of Shakespeare which, incidentally, in most countries has spanned for more than two centuries. Instead, the assimilation of the theory into early Translation Studies brought about a major change in the profile and spirit of investigations into the nature of translation. Consequently, translations started to be examined against the background of the receiving culture, rather than meticulously mapped onto their sources. The realization of the type and intensity of various pressures also changed the approach to the translator's work, diminishing the share of value judgements in the overall description of translations. Moreover, the theory opened yet another vista of research, namely, investigations into the specificity and extent of the effect of the translated literature on the hosting system in terms of the evolution of stylistic or generic principles, for example. Finally, the recognition of the shaping power of the conditions operating in the receiving culture prompted researchers to cross the boundaries of purely literary studies, and enter the realm of adjacent disciplines, the semiotics of culture in particular.

A good example of the type of interests and analyses which appeared in the wake of both the Polysystem Theory and the cultural turn in Translation Studies is Romy Heylen's *Translation, Poetics, and the Stage* (1993), the study of six French translations of *Hamlet*, of which the first is the Neo-classicist abridgement by Jean-François Ducis, whereas the last one is a modern translation by Michel Vittoz, commissioned by Daniel Mesguich and appropriated to underpin the metatheatrical dimension of the performance he directed. While constructing a methodological framework for a prospective comparative study, Heylen draws on the insights of Itamar Even-Zohar, André Lefevere, Gideon Toury and Lawrence Venuti, and yet accepts none of them, postulating instead a "historical-relative, socio-cultural model" of translation as acculturation (1993: 23). The model, designed clearly to proceed with descriptive work, also aims at the identification of the effects of the translated works on the development of literature within a given receiving culture, which is seen as a historical function of translation (1993: 21). Heylen's distinction of the three types of

translation deserves quoting *in extenso* as it is one of the very few attempts at constructing a research framework with a view to drama translation.[10] Heylen singles out:

> 1) translations that do not really attempt to acculturate the original work; the translator adheres to the cultural codes that inform the source culture: the translated original is perceived as 'exotic' and 'bizarre' and will most likely stay on the periphery of the receiving culture;
> 2) translations that negotiate and introduce a cultural compromise; these translations confront the problem of communication by selecting and balancing characteristics common to both source and receiving culture: the translator has altered the codes of the receiving culture in such a way that those confronted with the alteration will at the same time recognize the alteration and the code; the translated original may attain a canonized position in the receiving culture; and
> 3) translations that completely acculturate the original work; the translator adheres to the codes which inform the receiving culture: the translated original may attain a canonized position or stay on the periphery of the receiving culture. (1993: 23-4)

The apparent simplicity of the model disappears with Heylen's reservations concerning the need for contextualizing all translations as "over time, the three types of translation may shift their position within the receiving culture" (1993: 24). The greatest disenchantment, however, may come with the absence of any provisions for the specificity of drama translation. While conceptualising translation as "a process of negotiation between two (or more) series of cultural codes and systems" and "as the product of 'transcoding' different cultures" (1993: 20), Heylen never poses the question of what constitutes the codes of the dramatic text or, how these codes change under the pressure of the receiving system. The closest Heylen gets to defining the mechanism of transcoding is by saying that "the receiving literature filters out some of the original's components, and necessarily changes the role the original played in the source literature", again without any recourse to the generic specificity of drama (1993: 22).

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[10] Other rather incidental contributions include, for example, Susan Bassnett who sees drama translation as an interdisciplinary activity (1985: 87-102), and Mary Snell-Hornby who underscores the similarity of drama to the musical score (*die Partitur*) (1993: 335-50, 2006: 86-7).

As a result, Heylen's penetrating descriptions of the six *Hamlets* cast light on the history of the French theatre, and on Shakespeare's assimilation into the French canon, leaving aside the issues of drama translation. "[W]ithout these translations, the history of French theatre would have been very different", writes Heylen in the concluding paragraph of his book. And yet given our awareness of the shaping pressure of the hosting stage, one is but tempted to inquire what these translations would have been like if the history of the French theatre had been different.

Notwithstanding various methodological barriers, studies such as Heylen's account of the French translations of *Hamlet* have shown drama translation as one of the most spectacular battlefields of the opposing conventions, additionally energized by the dichotomy of literary vs. theatrical reception. Needless to say, it is in particular the vitality of the latter which sustains the appetite for novelty, and endorses experiment. Becoming aware of theatrical pressure may have also stood behind some later, strikingly normative recommendations insisting that a translator of drama should be incorporated into the production team to enhance the performability of the translated text.[11] With all these insights and inquiries, however, the studies of the plays in translation prompted by the development of Translation Studies have never formed a consistent sub-field of research, always picking up on selected aspects and issues, and tracing the results, rather than anatomising the process of translation. The difficulties with setting a common research agenda for studies conducted within the field of Translation Studies have not pertained to drama only. To the contrary, the discipline as a whole has continually struggled with the incompatibility of methodological frameworks developed at the end of the twentieth century, of which an important element was the proliferation of terms and definitions, hindering communication among alternative approaches.[12] It is worth noticing, however, that the

[11] The recommendation is cited by Mary Snell-Hornby, along with the distinction proposed within the methodological framework of the functionalist approach to translation between "powerless" translators who work with the text only, and those who cooperate with the theatre ("dramaturges") and translate with a view to a specific production (2006: 87).

[12] Mary Snell-Hornby singles out the growth of terminology and opacity of academic discourse as the main reasons for the absence of a common ground in Translation

extraordinary inventiveness of Translation Studies as regards terminology, stemmed partially from its initial refusal to fall back on linguistic or literary methodologies, and the ensuing tendency to manifest its disciplinary "otherness". Perhaps the approach which has most explicitly exemplified both tendencies, i.e. the insistence on methodological separateness, and the copious creation of terms is Descriptive Translation Studies, developed by Gideon Toury in the subsequent publications of 1980 and 1995.

Regardless of various reservations concerning the stylistic make-up of DTS, Toury's methodological framework may appear as one of the most consistent elaborations of the ideas of James Holmes and the Polysystem Theory, with a farsighted vision of the eventual establishment of a General Translation Theory. The heart of Toury's methodology, clearly privileging the study of the translated text over the analysis of its source, is the concept of translational norms and the model for a descriptive analysis of translation.[13] Characteristically enough, while stressing the need for regularity in the way we approach and describe translation, Toury would often review the early anxieties concerning the pertinence of research criteria and the adequate designation of the object of study. In 1995 Toury wrote:

> The question is not really what the object is, then, but rather what would be taken *to constitute* a proper object, in pursuit of a certain goal, such that any change of approach would entail a change of object. ... It is not the *label* that counts, but the *concept* it applies to; and concepts can only be established within conceptual *networks*. (1995b: 135)

Thus, the role that Toury himself would assume within Translation Studies was that of disciplining the discipline, by accentuating the need for epistemological order and coordination as regards the direction

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Studies in the 1980s, also pointing to Toury's formulations as a conspicuous example of linguistic opacity (2006: 66-7). There are hardly any reasons for seeing the 1990s as a major breakthrough in this respect.

[13] The contributions of Toury came gradually but the major premises of his approach, such as the view on translation as a norm-governed activity, remained unchanged from the beginning. The norms are the essence of Toury's *In Search of a Theory of Translation* (1980), and remain central in his *Descriptive Translation Studies and Beyond* (1995), where he adds his model for a descriptive analysis of translation.

and criteria of research. Consequently, the chief aim of the proposed methodological framework was the return to the original vision of Translation Studies as an empirical discipline, equipped with a suitable descriptive branch, and therefore capable of describing, explaining and predicting phenomena of the real world (Toury 1995: 1). The underlining idea of DTS was the belief in the existence of regularities in translation processes which need to be adequately researched and defined. In other words, the approach encourages the search for universal patterns, rather than the pursuit of curiosities. By placing his emphasis on terminological uniformity and the compatibility of results, Toury tried to reduce the importance, and even more so, the number of isolated case studies without, however, discrediting the "excellent intuitions" and "fine insights" they nevertheless offered (1995: 3). Hence, the wide scope and the somewhat mechanistic precision of the proposed framework was to pin down the object of study and to curb the fantasies of the researchers. In doing so, Toury was hardly accepting any *a priori* assumptions concerning the behaviour of translators, or of the types or classes of texts. Yet, the very structure of recommended enquiries clearly hinted at the kind of knowledge on translation that Toury was hoping to uncover and systematize.

Considering the radical edge of Toury's formulations, and with his concept of translational norms and the ensuing model for a desriptive analysis of translation, what kind of specific methodological axioms have appeared? First, stressing his belief in translation as a norm-governed activity, Toury has grouped the norms into three hierarchically arranged sets, corresponding to the stages of the translation process. The translation itself has been pictured as a succession of choices, made within the confines of the source text, and under the pressure of the receiving culture. Accordingly, Toury's preliminary norms refer to the initial decision to translate a specific text, and reflect a variety of needs and attitudes which predominate in the target culture (1995: 51). Viewed from the angle of literary translation, the preliminary norms are in fact derivative, or even roughly equivalent, to translation policies which in turn denote the preferences or needs as regards specific authors, literary genres, aesthetic or ideological features. The origin of translation policies can be traced to various

professional circles, ranging from the academy to the publishing market, or even political regimes, if the last mentioned sustain censorship. Another aspect singled out by Toury is the attitude to indirect translation, or in other words, the readiness to accept novel acquisitions irrespective of their proximity to the original texts. Inferior as they may seem, indirect translations frequently partake in literary history by triggering interest in foreign works, which only gradually gain recognition. Significantly enough, indirect translations also appear to be the trademark of the early theatrical reception of Shakespeare's plays and reflect the artistic as well as commercial interest in playable scripts which have already scored success elsewhere.

The next set of norms, referred to as initial norms, denotes the choice between adequacy and acceptability as a prevailing feature of translation strategy. Inasmuch as an adequate translation preserves the properties of the source text[14], acceptability implies conformity with the preferences and reading habits of the receiving audience. Naturally, although the choice of initial norms hinges on a variety of factors, it is, however, the presumed function of the translated text which seems to play a decisive role here. Again, viewed from the angle of literary translation, or even more so, drama translation, the degree of adequacy is clearly dependent on the position that a given author enjoys in the literary canon. And yet, given the vitality and immediacy of theatrical reception, the pressure towards acceptability often wins with the translator's obligations towards a recognized playwright, and the former ventures daring departures from the original. Furthermore, as long as the initial norms denote the overall intentions of the translator, the actual choice of the norm may not precede, but in fact result from, or emerge upon the completion of the task. This is precisely the point where Toury's concept of the initial norms intersects with the third category, the operational norms which pertain to specific decisions made by a translator while working on the text

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[14] Following Even-Zohar, Toury defines an adequate translation as the one which "realizes in the target language the textual relationships of a source text with no breach of its own (basic) linguistic system" (Even-Zohar qtd in Toury 1995: 56). Thus adequacy always pertains to the linguistic aspects of the text, and not, for example, to the corresponding effects in terms of stage practice.

(Toury 1980: 54, 1995: 59 ff).[15] This is how Toury explains the apparent precedence of initial norms:

> The kind of priority postulated here is basically *logical*, and need not coincide with any 'real', i.e., chronological order of application. The notion is thus designed to serve first and foremost as an *explanatory tool*: Even if no clear macro-level tendency can be shown, any micro-level decision can still be accounted for in terms of adequacy vs. acceptability. On the other hand, in cases where an overall choice has been made, it is not necessary that every single lower-level decision be made in full accord with it. (1995: 57)

The last mentioned reservation accounts for the fact that most translators do not opt for extreme solutions and try to strike a balance between the two tendencies. And yet without juxtaposing the extreme policies, the nuances of their compromise can never be properly described (Toury 1995: 57).

Toury saw the existence and application of translational norms as a crucial area of research in Translation Studies, both with regard to the descriptive and theoretical branches of the discipline. Thus, a proper reconstruction of the norms should allow us not only to account for individual instances of the translator's behaviour, but it should also help to explain or, an important benefit, foresee the assimilation or, alternatively, rejection of the translated literature by the target readership. The hierarchy and the specification of norms seemed natural enough, and matched well the practitioners' perception of their tasks and commitments. And yet the reconstruction of the translational norms was to be grounded in the study of the translated texts rather than in the survey of critical or authorial opinions which, incidentally,

[15] The term "operational norms" was replaced by Toury in 1995 with "textual-linguistic norms", with no major changes as regards the understanding of the term. Toury divides operational norms into matricial and textual. Matricial norms determine the organization of the translated text (i.e. the very existence of TL material intended as a substitute for the corresponding SL material), the distribution of the translated text (omissions, relocation, etc.) and textual segmentation (subdivisions into chapters, scenes, acts, etc.). Textual norms govern the actual selection of TL material to replace the original text. Textual norms may be purely linguistic (e.g. stylistic conventions) or literary (genre characteristics). In 1995 Toury further subdivides textual norms into general textual norms, i.e. applying to translation in general, and particular ones, i.e. norms which pertain to selected text-types or modes of translation.

would resemble traditional comparative pursuits. The analysis aimed at the recovery of the rules based on the examination of the effects of their application, with the translators' claims and assertions as indications, but not as evidence of their actual policies. Consequently, to avoid a subjective bias, Toury insisted on differentiating between textual and extratextual sources (e.g. critical formulations, statements by the translators, editors, publishers, etc.), and clearly signalled his strong distrust toward the latter:

> There is a fundamental difference between these types of sources: Texts are primary products of norm-regulated behaviour, and can therefore be taken as immediate representations thereof. Normative pronouncements, by contrast, are merely by-products of the existence and activity of norms. Like any attempt to formulate a norm, they are partial and biased, and should therefore be treated with every possible circumspection; all the more so since – emanating as they do from interested parties – they are likely to lean toward propaganda and persuasion. (1995: 65)

Thus, by undermining the reliability of the extratextual sources, Toury linked them with contextualising efforts, and further prioritised the analytical study of the text. In fact, it was the reconstruction of the operational norms or, in other words, tracing and interpreting individual translation decisions, which has eventually emerged as the only reliable source of knowledge about the strategy of the translator. If it is not with the help of external sources, and not with the application of some pre-existent criteria, how should the translated text be then analysed?

The reply to this question came gradually, and when it came it bore a striking resemblance to the intuitive concept of mental maps haunting James Holmes in the early years of Translation Studies. In the methodological framework offered in 1980, Toury stipulated that to reconstruct the translation strategy, it is necessary to identify the obligatory (linguistically motivated) and the non-obligatory (motivated by culture or literature) departures from the original. To facilitate the task, Toury introduced the concept of an ideal invariant text which he also referred to as an adequate translation and defined as a perfectly equivalent text on the textemic level (1985: 116). This hypothetical construct was to serve as a *tertium comparationis* for actual translations, and help to identify the shifts, posit explanations and, finally,

recreate operational norms. The concept of *tertium comparationis* met with immediate and rather unanimous criticism, and put into question the overall usefulness of Toury's model.[16] In his publication of 1995, Toury abandoned the idea of *tertium comparationis*, replacing it with units of comparative analysis.

Indeed, the cornerstone of Toury's conceptual framework of 1995 became the proposal of a descriptive methodology for translation analysis.[17] The study of this type commences with situating the translation within the target system. Accordingly, the text should be defined in terms of its position in the target literary polysystem (ranging between canonized and peripheral) and acceptability (the degree of correspondence to the cultural, linguistic and literary conventions prevailing at the time of translating). The procedure may also include recovering bibliographical data, and thus employ the extratextual sources to identify the translator, the immediate source text, etc. The second step of the analytical procedure requires mapping individual translations onto their assumed sources. In this stage, the text is broken down into units of comparative analysis consisting of source text (ST) and target text (TT) segments. In fact, deconstructing the text into comparative units replaced the idea of *tertium comparationis*, but it also anchored the analysis in the intensely scrutinized relation of the source text and its translation:

> Due to this procedure, which yields a series of (ad hoc) coupled pairs of replacing + replaced segments, a target-text solution would never just *imply* the existence of a corresponding PROBLEM in the source text. Rather, **the two should be conceived of as determining each other in a mutual way**. (Toury 1995: 77, original emphasis)

What makes the difference between Toury's designation of comparative units and the fairly traditional juxtaposing of texts and their

[16] Compare, for example, Edwin Gentzler's rather sweeping commentary on *tertium comparationis* as contradicting everything his [Toury's] theory seemed previously to explicate" (1993: 131).

[17] Toury's model pertains to translation in general. Thus, some of the proposed procedures, applying clearly to non-literary texts, have been omitted here, e.g. the so-called source-text postulate, the transfer postulate and the relationship postulate (1995: 330).

translations is the attitude, rather than the method as such. Accordingly, the liberal aspect of the proposed framework is the suspension of contempt for shifts and departures which are seen as inevitable effects of the shaping pressure of the target culture as well as tokens of the translators' inventiveness and flexibility. Naturally, the very procedure of designating the analytical pairs acquires key importance, and brings us back to the fundamental questions concerning the validity of research criteria in empirical sciences. To counteract potential difficulties, Toury has formulated a set of guidelines concerning the establishment of comparative units which, ideally, should safeguard the reliability and pertinence of the study. First, the established pairs "should be relevant to the operation which would then be performed on them", i.e. "the attempt to gradually reconstruct both translation decisions and the constraints under which they were made" (Toury 1995: 88), which in turn implies that "only those facts of the source text are of significance which have proven to pose a problem", and these can be identified by the survey of alternative solutions (Toury 1995: 78). From the practical point of view, the units seem to be more easily designated in comparative studies of a series of parallel translations, rather than in analytical studies of a single text against the prevailing norms. In fact, Toury makes a very strong argument in favour of this aspect of the analysis:

> under a retrospective observation, only those facts of the source text are of significance which can be shown to have *actually* posed a problem; and this status of theirs can only be established through a concurrent identification of the respective solution. To be sure, even if all potential difficulties established in a thorough analysis of a (source) text itself are realized, facts which seem to present no initial difficulty may nevertheless turn out to have constituted a problem under a reconstructive observation, as exemplified, e.g., by the places where translators feel an urge to revise their emerging texts as well as by the nature of the revisions themselves. Problem items of this kind would go completely unnoticed, unless they are established 'in reverse'. (1995: 78)

Secondly, the designation of comparative units should be based on the heuristic principle which states that "beyond the boundaries of a target textual segment no leftovers of the 'solutions' to a certain 'problem' posed by a corresponding segment of the source text will be present" (Toury 1995: 89). Predictably enough, various compensating strate-

gies, involving shifts of selected features to locations where they are more easily recreated, are particularly common in literature where the pursuit of one element (e.g. wordplay) nearly always affects some other dimensions of the text.

The identification of the segments of comparative analysis forms a part of the so-called discovery procedure which, in turn, leads to explanatory work. Ideally, the gradual accumulation of knowledge about individual decisions made by a translator should allow for the reconstruction of norms which have governed their choices. The ultimate aim of descriptive analysis lies in uncovering the pertinent kind of translation equivalence understood as a single relationship which distinguishes appropriate from inappropriate modes of translation, and stems from the arbitrary choice of a given translator.[18] Thus, a retrospective comparative study commences with identifying recurring patterns, and culminates with arriving at the underlying concept of translation. Naturally, the discovery procedures cannot but run parallel to justification procedures, as they both rely on the dynamic testing of hypotheses. In other words, the tentative assumptions concerning the translator's strategy trigger the search for corresponding examples which would confirm the validity of the hypothesis. If such pairs cannot be found, the hypothesis collapses, and an analytical profile is alerted. Consequently, the search for recurring patterns habitually necessitates adjustments in the previously drawn conclusions. In fact, surmises Toury, explanatory hypotheses are formulated in every phase, and they cast new light on aspects which had been discovered before, affecting also subsequent discovery procedures (1995: 38). Without prejudice to the intellectual intensity of Toury's formulations, this means that each hypothesis may prove true and may endow the ensuing analysis with clarity and consistency. And yet it may also turn out to be false, in which case, the researcher shall embark on a futile quest for illusive regularity.

The descriptive model proposed by Toury is a comprehensive set of guidelines for the description and analysis of translation in a way

[18] Equivalence in Toury's concept is a functional-relational concept, and refers to any relation which, whether found in substance or in function, characterizes translation under a specific set of circumstances (1995: 61).

which is intended to account for all major aspects of translation as a process, as well as to render the results of individual studies comparable and, therefore, universally useful. The discovery vs. justification procedures proceed from the description of the text as an element of literary polysystem, through the segmentation of the text into comparative units, to the formulation of generalizations concerning the underlying concept of equivalence, and thus, translational norms. Wide-ranging as it is, the model offers logical but unspecific guidelines concerning the establishment of the coupled pairs for descriptive analysis which is the heart of the proposed approach. Understandably enough, the model offers no specific guidelines as regards drama translation. This concerns both genre-specific features (e.g. the division into primary and secondary text, illocutionary purity of dramatic dialogue) as well as the dual reception (i.e. literary and theatrical), which calls for an adequate description of the receiving culture.

As far as Toury explicitly relates the establishment of comparative units to the existence of the invariant, he fails to explain how the texts should be scanned or scrutinized in search of the invariant, leaving it rather to the intuition and intellectual inquisitiveness of the researcher. This aspect could be disregarded in the case of less complicated linguistic formulations. However, the procedure becomes significantly more complicated with elaborate literary works, where the relations between form, meaning and function are particularly tense and intricate. In fact, any of the purely literary aspects of these texts, such as, for example, the use of metaphors, imagery, rhetoric, wordplay, prosody, or inter- or intratextuality could become the subject of a separate study, or, to emply Toury's phrasing, could guide the designation of comparative units. However, the essential specificity of dramatic discourse lies in its theatrical dimension. If we again accept Toury's premise concerning translation as a norm-governed activity, the process of translation is governed by the norms which mirror the preferences and habits of the target audience. However, in the case of drama, the nature of the requirements imposed by the receiving culture is always heterogeneous, i.e. literary and theatrical. While some expectations are determined by prevailing literary preferences, others are conditioned by a set of theatrical conventions and

the technical properties of the stage. Conformity to the governing literary conventions may increase the chances of the translation being admitted to the centre of the literary polysystem, while compliance with the stage requirements ushers the play into contemporary repertoires. The translator of drama inevitably oscillates between the page and the stage, i.e. the dignity of the literary canon, and the vitality of performance. Naturally, the discrepancy between these two sets of requirements does not have to be unsurpassable and devastating and, as it now and again happens, literary fascinations of the day match the choice of theatrical repertoire. Sometimes, however, acknowledged masterpieces stay mute and motionless when the times which produced them have passed.

While pondering over the interdependencies of the translations, translating and the function of translations, Toury assigns priority to the last mentioned. It is the function that determines the desired properties of the text, and thus governs the process of translation. Considering the dual reception of dramatic works, it seems justified to focus on those properties of the dramatic text which in the most explicit way signal the relation of the dramatic text to the stage, i.e. the properties which make a literary text predisposed towards theatrical enactment. Depending on the underlying concept of equivalence, these features may reveal the translator's efforts to adhere to the properties of the original or, alternatively, their endeavours to adjust the text to the contemporary literary and/or theatrical standards. In fact, approaching those features as future units of comparison may shorten our way to explanatory hypotheses as it immediately focalises our attention on areas where the assumed clashes of preferences and conventions may be most evident, and most intense.

Given the underdeveloped state of both partial and general translation theory, the analysis of the dramatic text in terms of its theatrical dimension transgresses the boundaries of Translation Studies. The study must draw then, at least partially, on the conclusions of related disciplines, particularly those whose vital interests lie in the system of signification as represented by the theatre. In doing this, the descriptive study of drama translations is bound to enter the realm of the semiotics of drama and performance.

Chapter 2

Theatre within Drama: Mapping the Imaginary Spaces

> Does any here know me? [Q]Why[Q], this is not Lear.
> Does Lear walk thus, speak thus? Where are his eyes?
> Either his notion weakens, [Q]or[Q] his discernings are
> lethergied – Ha! [Q]sleeping or[Q] walking? [Q]Sure[Q] 'tis not
> so. Who is it that can tell me who I am?
> (1.4.217-21)

The language of drama calls for visualization. The full impact of Lear's lines can be experienced only if his words coincide with action. In fact, the text, as if with invisible strings, seems to be driving the actor-puppet to address the audience, shake his head in disbelief, pause momentarily to reflect on the timbre of his voice, reach to his eyes, stagger across the stage and speak again, possibly breaking theatrical illusion to address the real audience. Yet, if the relation of page and stage were so simple, the art of directing would have been all but redundant, and the split between literary and theatrical approaches to drama would never have occurred. Theatrical aspirations to autonomy find their vindication in the fact that the supposed puppets are mindful of their roles, innovative and potentially disobedient. Likewise,

the dramatic text, with its broad zones of indeterminancy[1] makes substantial provisions for alternative stagings. Thus, the options for visual representation multiply and, indeed, Lears in this scene have been seen half-dreaming, searching for mirrors, or wrenching with fellow figures to elicit mute answers. Whether we see the text as directing or merely inspiring the staging, if Lear is to deliver these lines, he must also act them out.

A dramatic text as a work of literature is predisposed towards theatrical enactment. This basic genre marker motivates the traditional division into theatrical and literary approaches. While the latter focus on the fixed verbal component and apply conventional methods of literary research, the former tend to privilege stage history and analysis of individual performances. Complementary and mutually elucidating as they are, the literary vs. theatrical approaches are frequently viewed as autonomous fields of study, with shared assumptions concerning theatrical dependence on the verbally stable text. And yet the very transition from page to stage, along with all the mechanisms it involves, frequently falls outside their proper area of research. Taking into consideration the methodological nature of the predicament, it is semiotics, with its preoccupation with communication processes and signification systems, which seems most tempted to investigate the peregrination of meaning from text to performance.

Indeed, the immense richness of theatrical communication attracted the attention of semioticians relatively early. The notion of theatre as a sign system was introduced by the work of the Prague school and systematically developed into various semiotic and socio-semiotic theories of drama and performance, albeit focused on theatre as a sign system rather than on the properties of the dramatic text that make the transfer of meaning possible. One of the first observations made in the field of theatre semiotics was alienating the sphere of nonverbal signs which, along with the linguistic component, constitutes the discourse of signifiers in the semiotic model of theatrical communication. The nonverbal signs, whether derived directly from, or merely inspired by the dramatic text, provide information for the audience

[1] For the concept of the zones of indeterminancy in the dramatic text see Roman Ingarden "Sztuka teatralna" in Degler (1988: 275-81).

and contribute to the overall aesthetic impact of stage acting. Investigations into the nature of theatrical communication led to establishing taxonomies of theatrical signs such as, for example, the original taxonomy offered by Tadeusz Kowzan (1968). Gradually, however, critical energy passed from identifying elements of theatrical semiosis to investigating the rules which govern their selection, combination and production, hence, to dramatic and theatrical codes.

The concept of code, introduced in 1911 by Ferdinand de Saussure, has found application in numerous disciplines, its definition subject to frequent reformulation. Originally, the use of the term was limited only to aspects of human communication, but later, the field was broadened to include other phenomena of culture which do not pertain directly to such communication, but may be studied with the use of linguistic methods. The broadest acceptance of the term came with the recognition of the fact that also purely material systems feature regularities, and are capable of carrying information which, assuming that the code is familiar, may be interpreted or inferred. Thus, the notion of the code has been extended to semiotics of communication (anthroposemiotics) and semiotics of signification. The broad extensional definitions of the term were formalized by Luis Prieto in 1966 and Umberto Eco in successive publications (1968, 1975 and 1976).[2]

The essential property of a code is the existence of two systems of which one is present and constitutes the level of expression (the universe of the signifiers), and the other is absent and constitutes the level of content (the universe of the signifiés). Thus, the term denotes a rule, or a set of rules, correlating the two universes of discourse in the production and communication of meaning (cf. Sebeok 1986: 126). Attempts at formalizing codes have an important explanatory function, but their value appears documentary as rules and correlated universes continue to evolve. While the level of content is relatively stable, the level of expression, i.e. the material level of the sign, undergoes frequent modifications, paralleling the changes in the linguistic and cultural environment. Additionally, the very existence and ap-

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[2] For a historical overview of the development of the concept of code see Sebeok (1986: 124-32).

plication of codes provides stimuli for the emergence of new codes (in fact, sub-codes) as a result of the phenomenon of overcoding, i.e. assigning new meanings within the framework of existing combinatory rules (cf. Eco 1976: 133 ff, de Marinis 1993: 105-14).[3] Given the inevitable evolution of all systems of signification, reading codes from the past requires special competence allowing for the fluent and adequate association of meaning with corresponding items on the expressive level. Furthermore, the literary codes always transgress their purely communicative function to encompass historically-conditioned aesthetics. Understandably enough, the notion of aesthetic competence in the reception of literature focalised the interest of all structural and post-structural methodologies, and has resurfaced also in the critical writings located in the field of Translation Studies.

Considering the multitude of expressive materials and codes offered to the playwright, it has been frequently emphasized that a comprehensive analysis of drama goes beyond conventional methods of literary research. The underlying concept of a play may be properly studied only if the dramatic text is viewed against the conditions of the stage for which it was written. Such an approach to the study of drama was perhaps most eloquently advocated by Alessandro Serpieri, who argued specifically on applying semiotic theory to Shakespeare's plays:

> A semiotic reading of the dramatic text must be aware not only of the cultural pragmatics of its historical context, but also of the potential pragmatics of the stage relationships that are inscribed in the strictly verbal make-up of the text itself in accordance with the codes and conventions (both general and historical) of the genre. In a word, critical inquiry into the contextual values of the drama should be carried out with a view to its specific semiotic complexity, a complexity quite distinct from that of literary genres, which are not conditioned by the directions for a more-than-verbal use. (1985: 122)

Serpieri elaborated also on what he saw as the specific semiotic complexity of drama:

> Not having as its final end a reading, unlike the literary text *tout court*, the drama is structured verbally as language that *acts* (illocutionary and per-

[3] For a discussion of dramatic and theatrical conventions as sub-codes cf. also de Marinis (1993: 105-14) and footnote 4 on page 51.

> locutionary levels) and that *refers* to the situation and to the space in which it is pronounced (deictic level). (1985: 122)

and furthermore:

> Drama is a *mise en scène* of language (mimesis in Aristotelian terms), which is predisposed towards theatrical *mise en scène* proper through a functional and dynamic relationship with the codes of nonverbal communication. (1985: 123)

While authoritatively insisting on the semiotic approach to drama, Serpieri, in fact, called for the recognition and analysis of clues referring to the nonverbal aspects of a performance, be they defined in stage directions, hinted in the text or derived from the illocutionary force of utterances. In other words, Serpieri insisted on scrutinizing the play in a way which should reveal its predisposition towards stage enactment. Symptomatically enough, a similar view was verbalized by Susan Bassnett in her attempt to capture the essence of dramatic language in terms of its relation to translation:

> It would seem logical, therefore, to proceed on the assumption that a theatre text, written with a view to its performance, contains distinguishable structural features that make it performable beyond the stage directions themselves. ... Consequently the task of the translator must be to determine what those structures are and to translate them in the TL, even though this may lead to major shifts on the linguistic and stylistic planes. (1980: 122)

And yet while further specifying the generic idiosyncrasies of drama, Bassnett refused to provide a comprehensive model, and offered only casual and rather vague remarks on the implications of "undertext" and "gestural text":

> [S]ince the play is written for voices, the literary text contains also a set of *paralinguistic* systems, where pitch, intonation, speed of delivery, accent, etc. are all signifiers. In addition, the play text contains within it the *undertext* or what we have called *the gestural text* that determines the movements an actor speaking the text can make". (1980: 132)

Given the absence of more specific analytical guidelines, one is again tempted to fall back on semiotic models, of which most have focalised on the concept of code (cf. Elam 1980, Fischer-Lichte 1992, de

Marinis 1993, Alter 1995). These frameworks offer extensive discussions of the origin and operation of codes, their classification in terms of expressive materials, and the methods of their identification in the dramatic text. Last but not least, the semiotic models scrutinize the transformation from page to stage in a way which elucidates their mutual shaping power, and therefore, expose pressures which work also on the translator.

Notwithstanding terminological variations, the codes associated with drama and performance have been usually divided into those associated with the genre (dramatic codes), with the stage (theatrical codes), and general codes determined by vast, all-inclusive extratextual and extratheatrical signification systems such as culture, ideology, etc. (cf. Elam 1980: 52, de Marinis 1993: 105-14).[4] From the point of view of translation, it must be emphasized that both dramatic and theatrical codes are seen as derivative of cultural and systemic norms of society at large.[5] In other words, plays and performances reflect the semiotic relations specific of their time and place of origin, and this anchoring is further strengthened by the fact that it pertains to both culture in general and to the technicalities of the stage on which the play is presented. Additionally, unlike poetry or fiction, drama, if staged, reaches the audience directly, leaving no time for extratextual hints. Thus, the pressure of the receiving system only intensifies and insists on adequate clarifications.

Another area of research in the semiotics of drama and performance are the taxonomies of theatrical signs. With the systematically

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[4] The model proposed by Marco de Marinis is more elaborate as he set apart two broad categories of performance codes (roughly corresponding to general codes) and theatrical conventions. The latter are subsequently divided into general, particular and distinctive. General conventions pertain to the general concept of theatre, and in particular properties which distinguish theatre from other social forms such as religious or official ceremonies. Particular conventions are proper to an artist (playwright, director, actor), a genre, a historical period, or a cultural-geographical region. Distinctive conventions are the rules imposed by the performance itself, and therefore operate only within the framework of a specific production (cf. de Marinis 1993:105-14).

[5] To emphasize the imitative nature of these codes, Elam draws on Umberto Eco's concept of overcoding which accounts for the emergence of new rules governing the rare application of the already pre-existing rules (cf. Eco: 1976: 133ff), and sees overcoding as specific to drama and theatre (cf. Elam 1980: 52).

evolving conditions of staging, this sphere is bound to become one of the most spectacular battlefields of opposing conventions, where torches vie with spotlights, and jig and show compete with the curtain call. The first taxonomy of theatrical signs devised by Tadeusz Kowzan (Kowzan 1968 in Degler 1988: 351-75) consisted of thirteen classes of signs. The classes, i.e. word, tone, mime, gesture, movement, make-up, hair-style, costume, properties, setting, lighting, music and sound effects, were further subdivided into various categories depending on the mode of articulation, relation to the actor, duration, spatial relations and sensory impression. The proposal, reasonably criticized, proved all in all crucial in furthering the semiotic analysis of the theatre (cf. Aston 1991: 108). The major objection pertained to confusing the functional and material point of view or, in other words, assuming the existence of a single specific code which would correspond to every type of scenic material. It was in particular de Marinis who exposed and criticized the apparent methodological trap, and argued that codes draw on different signifying media for their expression plan, and therefore:

> the analysis of the performance text from the perspective of its expressive materials and an analysis conducted from the systemic-functional perspective (i.e. the codical perspective) will lead to different classifications of the textual unit in the theatrical event. In the first case, it leads to *classification by expressive material* (of slight interest to semiotic analysis) and, in the second case, to a *classification by codes* (the only direction of real interest to the semiotician). (1993: 101)

The effects of confusing the expressive materials and codes as such can be, perhaps, best illustrated by an example from Elizabethan stage practice. Almost all taxonomies set aside lighting as a separate system of theatrical communication. Yet light essentially remained constant on the Elizabethan stage, and the rare introduction of candles or torches could not vary the intensity, colour or distribution of the on-stage light. Despite these limitations, the Elizabethan actors had a whole repertoire of ways and means of suggesting changes of light. Thus, for example, the onset of night could be signalled by the cry of an owl (sound effect), actors wearing nightgowns (costume), or actors groping and stumbling in the supposed darkness (gesture and movement).

If we were to assume that a single specific code corresponds to every level of expression, we would end up banishing the nonverbal code of lighting from the Elizabethan stage. If, on the other hand, we classify all the above mentioned signs as elements of the same nonverbal code, we will have to accept the apparent paradox that none of them, on the material level, ties with lighting.

Subsequent taxonomies drew a clear-cut distinction between systems of expression and typology of codes, though the categories distinguished by Kowzan remained virtually unchanged. An example of such a taxonomy can be found in the study of Erika Fischer-Lichte (1992) who followed all the categories proposed by Kowzan, adding only stage conception as an independent sign.[6]

Viewed form the angle of translation and performance, the identified expressive materials are the raw material of performing arts, which may be freely employed by actors, but which are also referred to in the text and implied by the illocutionary force of utterances. Needless to say, it is precisely the way the text shapes the multimedial features of performance which leaves the translator the greatest scope for manoeuvring between the conventions of the original and the target stage. This sphere encompasses in particular explicit and implicit stage directions, descriptive passages and performative aspects of speech.

Paradoxically enough, stage directions proper provide little information on the Elizabethan stage conventions. Shakespeare used stage directions rarely and for few purposes. Those which we nevertheless find in his plays usually name characters, indicate disguise, call for sound effects, indicate groupings of characters, the specific acting area or some necessary action on the stage (cf. Campbell 1966: 891). However, even these surviving guidelines posit substantial interpretative dilemmas. Given the Elizabethan attitudes to plays and playwriting, the printed texts had hardly any autonomous value and, as

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[6] Conceptually akin, the taxonomy of Fischer-Lichte differs slightly in the choice of vocabulary and her classes include: sounds, music, linguistic signs, paralinguistic signs, mimic signs, gestural signs, proxemic signs, mask, hair, costume, stage conception, stage decoration, props and lighting. Fischer-Lichte also simplified a further subdivision of signs into classes by preserving only three distinctions based on sensory impression, duration and relation to actor and space.

it frequently emphasized, their function was often limited to being reminders of performances (cf. Dessen 1984: 22). Moreover, also the very nature of available texts, derived often from prompbooks and memorial reconstructions, suggest that the extant stage directions are likely to reflect playhouse practice rather than the playwright's designs. In fact, most of the stage directions featuring in contemporary editions of Shakespeare's plays have been introduced by editors, whose judgment, however, often varies and gives way to new interpretations.[7]

Incorporated into the text proper, stage directions implicit appear as the most reliable source of information on the mode of staging. Such brief references to various stage business are particularly frequent in Elizabethan drama due to the overall conditions of staging. Accordingly, implicit stage directions repeatedly guide the audience's perception of the play by supplying information on the desirable interpretation of stage action, or drawing their attention to some hardly visible, and therefore easily neglected, details such as facial expression or gesture. In *King Lear*, for example, we come across conspicuously frequent references to Lear's worsening health. While in some cases the descriptions only impart information as to the king's aggravating suffering and suggest the actor's behaviour:

> O me, my heart! My rising heart! But down! (2.2.310)

in others they clearly call for some clarifying gestures or actions:

> O, Regan, she hath tied
> Sharp-toothed unkindness, like a vulture, here. (2.2.323-4)

[7] An interesting example of the editorial tradition which forces its way to the text are Cordelia's lines from the benediction scene (4.7), referred to earlier in the Introduction. The Quarto and Folio versions of the play provide no stage directions for this scene and the text itself leaves the door open for alternative stagings. R. A. Foakes, however, in the 1997 edition of *King Lear* (The Arden Shakespeare), provides stage directions both for Cordelia and Lear. Accordingly, Cordelia kneels, and then restrains Lear as he tries to kneel before her. Foakes bases his decision on the fact that Shakespeare borrowed the scene from *Leir*, an earlier play of unknown authorship, where Leir kneels and rises twice, and Cordella three times, turning the whole reconciliation scene into an awkward, pretentious ceremony (Foakes 1997: 354). With other editors, however, the argument has not been strong enough to think that Shakespeare reached for a similar effect in his own play.

Indeed the editorial stage directions supplied after these lines indicate that Lear should point to his heart or, Prometheus-like, to his liver.

Although descriptive passages cannot be seen as regular explicit or implicit stage directions (by definition they refer to off-stage events), they have a profound impact on the presentation of events which constitute the action proper. Such passages frequently feature descriptions of characters and their behaviour and, therefore, partake in shaping the audience's perception of these figures, and provide clues as to the staging of other scenes of similar mood or pattern. An interesting example of such relationship is the description of Cordelia's grief upon receiving the letter about Lear's mistreatment by Goneril and Regan. Absent from the Folio version of the play, the passage clearly contrasts with the silent behaviour of Cordelia in the opening scene, and presents her as a caring and affectionate daughter, moved to tears by her father's misery. In the 19th century theatre this description was often adopted as a basis for directing the subsequent scene of Cordelia's reunion with Lear. A similar function of indirect stage directions can be found in the account of Lear's rage on the heath, given by the Knight at the beginning of Act 3, immediately before the storm scenes:

> Contending with the fretful elements;
> Bids the wind blow the earth into the sea,
> Or swell the curled waters 'bove the main,
> That things might change, or cease; tears his white hair,
> Which the impetuous blasts with eyeless rage
> Catch in their fury and make nothing of,
> Strives in his little world of man to outscorn
> The to and fro conflicting wind and rain;
> This nigh wherein the cub-drawn bear would couch,
> The lion and the belly-pinched wolf
> Keep their fur dry, unbonneted he runs,
> And bids what will take all. (3.1.4-25)

The description sets the mood for the coming scenes and includes a remarkable number of details concerning Lear's appearance and conduct which are absent from the stage directions in the storm scenes to follow.

However, by far the most interesting aspect of the text-performance relationship is the way in which the very language of dramatic

characters creates the conditions of staging. This refers in particular to the signs associated with the figure of an actor, such as the pitch of voice, intonation patterns, as well as accompanying gestures and movements. The relation between speakers and listeners and the context of the utterance falls into the domain of speech act theory, a theory of language as a mode of social action proposed by John Austin (1962), elaborated by John Searle (1969), and almost instantly applied to the study of the language of drama and theatre. Austin's basic methodological premise consisted in the assumption that in delivering utterances speakers not only produce a certain content but also institute certain definable speech acts such as delivering commands, orders or convincing their interlocutors about something. Accordingly, Austin proposed a typology of linguistic utterances consisting in *locutionary* acts, i.e. basic acts of producing meaningful utterances according to grammar rules; *illocutionary* acts, i.e. acts performed in saying something such as asking, ordering, etc.; and, *perlocutionary* acts, i.e. acts performed by means of saying something and causing changes in the physical and mental behaviour of the listeners (cf. Austin 1968: 94-101). Austin attempted also to introduce a taxonomy of speech acts based on lexical criteria (i.e. the use of specific verbs). His classification, however, has not been employed for the purpose of drama analysis, nor in translation theory in general. In fact, the distinction based on lexical criteria would imply the perfunctory substitution of words in translation, neglecting both the flexibility of language and the specificity of communicative conventions. In 1969 Searle proposed an alternative taxonomy, based on the principle of intentionality and a set of differentiating criteria for speech act classification. As far as the proposed criteria proved difficult to apply to fictional characters, the classification of illocutionary acts as such found numerous applications to drama and performance (cf. Elam 1980, de Marinis 1993, Serpieri 1985).[8] Interestingly enough,

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[8] Searle distinguished *declaratives* (which have been subsequently singled out as socially-oriented and not depending on the recognition of the speaker's intention, a cornerstone of Searle's classification); *assertives* (referred to also as representatives), i.e. statements committing the speaker to the truth of the proposition asserted; *commissives*, i.e. promises, vows, utterances aimed at influencing the future course of action; *expressives*, i.e. conventional acts such as greetings, thanking, etc., *declaratives*,

to elucidate his theory Searle himself employed the example of the dramatic text and its relation with performance:

> [T]he text of the play will consist of some pseudo-assertions, but will for the most part consist of a *series of serious directions* to the actors as to how they are to pretend to make assertions and to perform other actions... The playwright represents the actual and pretended actions and the speeches of the actors, but the playwright's performance in writing the text of the play is rather like writing a *recipe for pretense* than engaging in a form of pretense itself. ... In that sense the author of the play is not in general pretending to make assertions; *he is giving directions* as to how to enact a pretense which the actors then follow. (1975b: 328)

A similar view on the theatrical dimension of the dramatic text was expressed by Keir Elam:

> Dramatic discourse is a network of complementary and conflicting illocutions and perlocutions: in a word, linguistic *interaction*, not so much descriptive as performative. (1980: 159)

Perhaps the most radical stand on the text-performance relationship was taken by Anne Ubersfeld who proclaimed the dramatic text to be "an instruction for use", which simultaneously orders the actor to say something (statement) and the director to do something (stage directions).[9]

However, viewed from the angle of the text-translation-stage relationship, one of the most valuable insights drawn from the speech act theory pertains to the phenomenon of disambiguating (cf. Austin 1962: 73ff, Searle 1969: 30ff, Elam 1980: 166). Accordingly, the illocutionary mode of utterance is revealed by illocutionary force indicators such as stress, intonation, kinesic markers, facial expression, etc. For an actor, it is precisely these indicators which constitute the essence of acting a part. Needless to say, manipulations in the sphere

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i.e. utterances bringing about the state of affairs proposed, for example banishing, and *directives*, i.e. utterances aimed at causing somebody to act (cf. Searle 1975a: 354-61). The divisions can be hardly applied to fictional characters whose inner thoughts and emotions are largely obscured and the interpretation of their motivation falls into the traditional domain of hermeneutics.

[9] For Ubersfeld's concept of the dramatic text as commanding the signs of representation and the critical discussion of thereof see also de Marinis (1993: 40).

of the illocutionary force of utterances have immediate bearing on the mode of staging. Texts with clearly articulated illocutionary force, in a natural way, guide the performance of an actor. Thus, more space is left for the directorial vision because performance builds on the playscript rather than strives to clarify it. This, in turn, is the case of texts with blurred illocutionary force which shift the burden of communicating meaning onto the nonverbal level of performance and, therefore, restrict rather than inspire the actor. Such an effect is likely to occur in the translations of plays where formal adherence diminishes or cancels the desired illocutionary force in the target language, or, within the context of the receiving culture, the necessary perlocutionary effect requires different stimuli than the one which is provided if the translator adheres to the source text. Furthermore, speech act theory draws adequate attention to the necessity of considering a wider context of articulation since "one and the same utterance may constitute the performance of several different illocutionary acts" (Elam 1980: 164). This fact acquires crucial importance from the point of view of translation as it rules out the automatic and repetitive replacement of words with their fixed equivalents.

Finally, the insights from speech act theory illuminate some aspects of the reception of dramatic works. Considering the fact that "only if the listener interprets the force accurately is the designed speech act fully carried out" (Elam 1980: 164), it is worth noticing that in the dramatic text, the response of the interlocutor(s), whether verbalized or not, is predetermined in the play. On the other hand, the proper interpretation of the utterances is crucial from the point of view of stage-audience communication. If the audience happens to misinterpret both the illocutionary force and the perlocutionary effect of the utterances, the play is likely to produce an irritating, perceptive chaos. Interpretative anarchy is particularly undesirable as the spectators' expectations concerning the coherence and clarity of dramatic dialogue usually run high. One of the characteristics of drama, argues Keir Elam, is that dramatic dialogue is purer than real-life exchanges in terms of illocutionary forces. Thus, dramatic speech is characterized by enhanced syntactic orderliness, greater informational intensity and a more ordered floor-apportionment control (cf. Elam 1980: 180ff). The threat of perceptive chaos is intensified particularly with transla-

tions of older works in which the translator modernizes the language but preserves the basic communicative strategies of the period. Misled by familiar register and phrasing, the audience may automatically apply modern interpretative standards and misjudge the intents and actions of the dramatic figures.

Last but not least, an important aspect of the semiotic studies of drama and theatre which shows affinity with drama translation is the transition from text to performance. Usually, the theoretical insights concerning the text-performance relationship oscillate between stressing the reliance of staging on the verbally stable text and proclaiming the semiotic autonomy of performance. Patrice Pavis, for example, while fiercely arguing that it is “a semiological absurdity” to assume that “the *mise en scène* of a text is only a transcodification of one system into another”, still acknowledges that the verbal text is a permanent core of performance (1982: 18). Similarly, Marco de Marinis, while proclaiming “the incapacity of the kind of verbal description contained in a dramatic text to record the paralinguistic and nonverbal aspects of a mise-en-scène in anything other than an approximate, generalized and ambiguous manner” (1993: 25), admits also that “mise-en-scène almost always takes from the dramatic text its initial inspiration” (1993: 16). Also Erika Fisher-Lichte, while employing the explicit parallel with translation, stresses the element of transgression in the way the theatre illuminates and interprets the script:

> If actions are the object of drama as a work of literature then it follows that the linguistic signs of drama can be *translated* into signs of the art of acting. Yet, since the signs of the art of acting signify not only the actions themselves, but also and invariably the person in action, it is hardly possible to restrict their function to providing an appropriate translation of the actions depicted in the drama. (1992: 194, emphasis added)

Consequently, performance is always seen as a rich and vibrant semiotic phenomenon, invariably anchored in the text. This anchoring does not enforce strict obligations, but it delineates possibilities:

> The theatrical text contains directive about the way, or ways, in which it may be staged. Yet it never prescribes nor can it prescribe a single solution for how it should be performed, as ‘directions for use’ in the strict sense actually do.

> Rather it suggests a range of more or less equally appropriate possibilities, from which the receiver of the directives can choose. (de Marinis 1993: 45)

Thus, de Marinis envisions readers building up their virtual performances, and playing with a variety of nonverbal features, modifying and reshaping the mental stage till it is secured in the form of a satisfactory vision (cf. de Marninis 1993: 177).[10] Significantly enough, however, in his subsequent discourse de Marinis refuses to differentiate between literary and theatrical virtual performances, and it is precisely this distinction which has become a focal point of the sociosemiotic theory of theatre elaborated by Jean Alter (1990). In dramatic virtual performances, argues Alter, the signs of a dramatic text are treated in the same way as signs of other narrative texts; whereas in theatrical virtual performances the text is read with an eye to a real performance. Consequently, while the dramatic reading of a play moves the reader directly from "the playwright's words to the imaginary world of then-and-there" (Alter 1990: 162), theatrical reading yields the vision of a world that the imaginary stage would communicate to a potential imaginary audience. The choice between the mode of envisioning the play results from the individual preferences and professional obligations of the reader, but it becomes an important aspect of the overall approach to the text if the reader happens to be a translator. Thus, by envisioning the play on a specific stage, the translator may choose to adjust the script to the prospective conditions of staging. In doing so, the translator in many ways mirrors and prefigures the actions of theatre practitioners who endow performances with their ultimate shape. In other words, the translator plays his part in performance by manipulating text referents to nonverbal elements of performance and by modifying the illocutionary force of utterances. In this way the translators, willy-nilly, follow the

[10] The concept of virtual performances echoes the theory of possible worlds featuring the "world-creating" operations of texts. Borrowed from logical semantics, the concept has been repeatedly employed to the study of literary texts. Keir Elam, for example, defines "dramatic possible worlds" as "hypothetical constructs that are recognized by the audience as counterfactual (i.e. non-real) state of affairs" and constructed along with the progression of events in the spectacle. With Elam, however, the focus shifts from the virtual performances derived from reading to the possible worlds evoked by watching a performance (Elam 1980: 99ff).

well-trodden paths of converting a literary discourse into a theatrical enactment. If so, what methods can they employ in their endeavour?

Working within the framework of her sociosemiotic methodology, Alter distinguishes five transformational strategies which provide for the conversion of textual referents into the components of performance, these being confirmation, reinforcement, restriction, subversion, and diversion which is further divided into masking strategies and substitution.[11] Apart from the strategy of diversion which allows for the introduction of the stage signs communicating distinctive referents on their own, without any direct relation to the text (cf. Alter 1990: 207-11), the remaining four strategies stem from the text. Apparently the most neutral and unimaginative strategy is confirmation. Here the signs of performance serve to evoke the same story as the dramatic text by means of carefully matched nonverbal referents (cf. Alter 1990: 197-201). From the point of view of translation, the strategy of confirmation resembles translation policies which aim at adhering to the stage conventions of the source text and refrain from adjusting them to current theatrical standards. In turn, reinforcement seeks to emphasize referents given in the text either by strengthening their impact or by assigning them a greater role in the total economy of performance (cf. Alter 1990: 201-3). Significantly enough, reinforcement always modifies the balance of performance, and triggers shifts on the interpretative level. The strategy of restriction involves the deliberate exclusion of signs which refer to competing features. Both reinforcement and restriction are frequently found in texts that can yield equivocal readings, and serve to promote a coherent, though selective, interpretation of the play (cf. Alter 1990: 203-5). Even though restriction usually reflects interpretative preferences, it may also result from the interpreter's refusal to preserve elements of bygone conventions which appear redundant or histrionic if viewed against the background of modern stage practice. Restrictive policies prune the text of undesirable features which are either left out, or marginalized. Finally, the strategy of subversion accounts for contradicting or failing to confirm textual referents (cf. Alter 1990: 205-7).

[11] Substitution occurs when performance adds new features and replaces the vision offered by the dialogue. Masking strategies consist in introducing a competing set of signs to withdraw attention from the dialogue (cf. Alter 1990: 207-11).

Unlike the strategy of restriction which removes what it finds superfluous or incoherent, subversion preserves the element, but tampers with its meaning. The strategy sets the verbal and nonverbal signs at odds, and makes the audience choose among the competing messages. The directorial choice of transformation strategy apparently falls into the domains of individual preferences and innovative practices, but the bottom line is that the choice reflects the overall commitment to the representational or presentational theatre. The division into representational vs. presentational theatre, a cornerstone of Alter's socio-semiotic framework, allows one to differentiate between various types of performances, and account for the strategies employed by the performers to achieve the desired effect (cf. Alter 1990: 49).

In representational theatre, performances operate as a "transparent semiotic system" which by means of conventional signs tells a story that takes place in a mental space beyond the stage. Even though representational theatre includes some presentational elements, the effect stems predominantly from the semiotization of the stage. In other words, representational theatre stimulates the imagination of the audience and makes it visualize the action of the play in the virtual space which is external to the theatre. Representational theatre captures the attention of the viewers, only to send their imagination somewhere else. On the other hand, presentational theatre features non-fictional, self-contained entities, aimed at displaying remarkable stage achievements. Consequently, presentational theatre aims at eliciting a direct response from the audience to aesthetic or expressive features of enactment, without semiotic mediation. Such theatre seizes the attention of the audience, and arrests its imagination so that actors become one with the dramatic figure, whereas the stage appears to be the true setting.

In the majority of productions, the two functions coexist and compete to monopolize the audience's attention.[12] The predominance of the performant function disperses the charm of referentiality. On the other hand, pure referentiality reduces the theatre to a neutral sign system, generating intellectual rather than aesthetic pleasure, and no

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[12] For the model of alternating focuses, i.e. combining presentational and representational elements, see Alter (1990: 63).

direct emotional response. Significantly enough, the representational versus presentational mode builds on the varying function of nonverbal signs. If in the referential theatre, the nonverbal signs are predominately conventional and mediatory, in the presentational theatre the nonverbal codes acquire an autonomous expressive value.

Characteristically enough, Shakespeare's plays reveal a natural bias towards representational theatre. This results both from the properties imprinted in their dramatic make-up (e.g. the Elizabethan theatre itself was non-illusionistic and relied on high semiotic intensity), and from the overall cultural distance which makes specialized competence a prerequisite of proper encoding. Consequently, attempts at adjusting the translations of period pieces to contemporary standards in fact serve to enhance their performant function. The choice of the referential function signals adherence to the conventions underlying the source text, and leaves it to theatre practitioners to decide whether to reinforce, subvert, divert or mask them. Naturally, not all instances of abandoning, modifying, or subverting the original logic of staging boost the performant effect. To the contrary, loyalty to the original conventions, if somewhat exotic, may itself account for the performant function. Regardless of conceptual preferences, the translation strategy depends also on the position of the translated text in the target literary polysystem. Thus, a different approach is adapted for peripheral plays fighting for their place in the repertoire, and for the well-established masterpieces which have already won critical approval and public acclaim. The intricacies of these relations are the subject of the following chapters.

Chapter 3

Drama Translation Analysis: Setting the Ground

> Meantime, we shall express our darker purpose.
> [F]Give me[F] the map there. (1.1.35-6)

The division of the kingdom by Lear has an extra theatrical quality to it. Thus, it is not only the speeches of the daughters which are clearly designed, if not rehearsed, but also the props, the coronet and the map, which Lear prepares to perform his plan. The text never specifies how big this map is, or when it is brought onto the stage. But stage practice endows it with particular significance, and the representations multiply, from a heavy, ornamental board to a gigantic sheet of paper spread on a table, in a way strangely reminiscent of military briefings. Lear may be merely pointing to the map, but he may also be virtually delineating the new borders, or even tearing off pieces of it to emphasize how irrevocable his verdict is (cf. Foakes 1997: 162). Thus, Lear's map is a metonymy of his land, and of his power. The map helps him to divide the kingdom, but it also spurs Lear's imagination when, pointing to the space between the lines, he enumerates the sumptuous plentitude of his dominion: "shadowy forests and with champaigns riched", "plenteous rivers and wide skirted meads" (1.1.64-5). Significantly enough, the play affords little time to ap-

preciate the beauty of nature, and it is only in this scene that Lear speaks of it in essentially positive terms. When he later ventures outside, he finds no more than the cold and barren setting of the storm scenes. At this stage, however, the map helps him organize his plans, and marvel at the fertility of the land he generously gives away.

With all the good intentions behind them, analytical studies divide texts, like kingdoms, in a way which seems to set them at odds with the aesthetic appeal of literature. Perhaps, what we fear most, is that the literary texts, dissected and broken into various constituents and units, shall never integrate again, and become, instead, a store of blank regularities. This fear intensifies in the case of drama, as what we see written is only but a fraction of what we may see performed. Hence the object of study seems more fragile, fragmented, and deficient. And yet, regardless of the ephemeral nature of the theatre, performance remains firmly anchored in the text, including its translations. Navigating through the successive stages of the page-to-stage metamorphosis is a daring task, even more so, when the text itself has been already, in every sense of the word, translated. If so, what kind of map shall we equip ourselves with? And, still prior to the analysis itself, which translations shall designate as objects of our study? The latter question acquires particular pertinence in the case of drama, or even more so, Shakespeare, whose plays have generated an unmatched number of rewritings.

Consequently, it is not only the theatrical dimension of the dramatic text which calls for a special type of analytical imagination, but also the dichotomy of the literary and theatrical reception which stands behind the urge to up-date, re-translate, and re-write. Another aspect is the long-standing canonical position of Shakespeare himself, and the resulting assumption that translating Shakespeare is a privilege, and therefore a chance to both establish or, alternatively, confirm one's professional and artistic standing. Thus, the motivations behind the new translations multiply, and range from a literary exercise on one hand, to a high and mighty pastime on the other. Also Shakespeare translators themselves represent a surprisingly varied group of individuals, of whom some are poets and writers, some are full-time translators and Shakespeare scholars, and some are upstarts and dilettanti. The translations of the last mentioned, though not only

theirs, are an aspect of reception, but they hardly make any significant contribution to it. The influence of these translations does not go beyond a single publication, and they usually have no stage history of their own. And yet these seemingly verifiable criteria not always reflect the actual standard of the translation. In conformity with an unfair, though perfectly reasonable principle, translators authoring but a few translations diminish their chances of entering the canon, irrespective of the quality of their work. The tendency stems partially from the preferences of the publishing market which favours the consistency of a literary series over the ever contentious attempts of singling out real achievements.[1]

Whatever criteria we eventually accept to probe the success and quality of the translations, our research is bound to commence with a survey of extratextual sources. Thus, we somewhat naturally begin with gathering facts pertaining to the position or perception of a given translation as viewed against the background of the literature and the theatre of its day. The extratextual sources usually cast light on the choice of a given source text as well as the literary and theatrical fortunes of its translation(s). With a reasonable measure of distrust, setting the ground for analytical studies also entails a survey of the translators' testimonies and opinions along with the judgment passed on their work by fellow translators, critics and, last but not least, theatre practitioners. Unsurprisingly, the most valuable insights into the translators' biography pertain to their literary activities, and the relation to the theatre of their time. Equally valuable is the identification of the prevailing literary and theatrical conventions, and therefore, signalling the kind and intensity of pressure that the receiving system was likely to execute on the translator. Finally, one should also take into account the actual literary and theatrical reception of the translation, both in the immediate historical context of the translation, and as viewed from a contemporary perspective.[2]

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[1] For the influence of the publishing market on the translations of Shakespeare, and especially its preference for a single translator over a capable but varied team, see the comments of Anna Staniewska (1983) on Wydawnictwo Literackie in Cracow and the translations of Maciej Słomczyński.

[2] To facilitate the presentation, in the following analytical chapters, these findings have been grouped in three sections focused on the Translator, the Time and the Text.

Another aspect of the analysis focuses on delineating the theatrical dimension of the dramatic text. It is at this stage that the general assumptions of Descriptive Translation Studies may be most effectively enriched by the insights derived from the semiotics of drama and performance. The incorporation of the semiotic dimension allows for the modification of the framework and, an important advantage, narrows down the scope of analytical work to those elements of the dramatic discourse which are most representative for its generic specificity. The focus on the theatrical dimension reduces, though it does not rule out, the interest in other features of the dramatic discourse which, however, appear also in other literary texts, such as prosody, tropes or rhetorical patterns. The underlying assumption of such an approach consists in the belief that the way drama is predisposed towards staging also elucidates the way in which its translation is shaped under the pressure of the prospective stage. Consequently, particular analytical scrutiny should be applied to those components of the dramatic text which provide for the nonverbal dimension of performance, i.e. explicit and implicit stage directions and performative aspects of speech. While the first two categories usually include textual referents to nonverbal codes, in the case of the performative aspects of speech, the actors' actions stem and build around the illocutionary force of utterances. In fact, mapping those designate areas facilitates the designation of the comparative units and the ensuing descriptive analysis.

The heart of an analytical study lies in the interpretation of translation choices. Viewed from the semiotic perspective, the nonverbal dimension of performance is partially determined by the textual referents built into the dramatic text, and partially derives from various external shaping pressures, which in turn range from modern stage conventions to the idiosyncrasies of actors and directors. In fact, the whole dramatic and theatrical semiotic chain involves two sets of relationships. The primary nonverbal code provides for the association of various elements of the dramatic text (the level of expression) with the corresponding nonverbal scenic materials (the level of content). The secondary nonverbal code correlates various nonverbal signs in real performances (such as costumes or properties) with the content which is assigned to them (e.g. nightgowns implying night and onstage darkness). As far as the secondary nonverbal code presents little

interest to Translation Studies, the primary code becomes a touchstone of the translator's relation to the theatre. Thus, embedded in the dramatic text, textual referents to nonverbal codes partake in shaping virtual performances. These virtual performances may be visualized in an unspecified imaginary space, but they may also be envisaged in a specific theatrical space governed by the stage conventions representative of the receiving, and not of the source culture. In other words, if yielding to the shaping power of the target stage, the translator manipulates the textual referents so that they may be more effectively embraced by the theatre of the day.

Another insight derived from the semiotic analysis of drama and performance consists in the expectation that the operational norms in drama translation are likely to parallel transformational strategies which govern the transition from page to stage, such as confirmation, reinforcement, restriction, subversion, and diversion (Alter 1990). With this prospect, however, we are reaching the point of formulating explanatory hypotheses which, naturally, press for identifying reasons deeper than the mere caprice of the rewriter. Again taking into account the sociosemiotic view on theatre and performance, it is the oscillation between representational and presentational theatre (Alter 1990) which is likely to explain the surprising variety of strategies that apply to drama translation. Hence translations leaning towards referentiality strive to create a possibly adherent version of the source text, putting trust in the strength of the well-told story, whereas translations dominated by the drive to perform tamper with the original stage designs to enhance the immediate expressive dimension of performance.

At this point, however, we are again faced with the question concerning the choice of analytical material. Which translations may verify the validity of the above intuitions? And how much freedom are we allowed in selecting our material, without incurring the accusation of manipulating the evidence to confirm the hypothesis? Should we measure the success of a translation: by the number of publications, or perhaps, by the number of performances which have employed it as a script? And furthermore, should we take into account the prevailing tone of the reviews, or devise our own criteria to sort out the wheat from the chaff? The selection of the material always entails a degree

of arbitrariness which, however, stems from necessity. With all contemporary distrust towards the establishment of literary canons, and their instability in particular, we are repeatedly forced to accept the fact of the existence of the margins: texts deemed worthless from the beginning, or swept aside by the tide of a new literary fashion. As long as literature in translation partakes in the evolution of literary trends, it also shares their fate when they subside, perhaps even more than original literary works which cannot be replaced by their new translations. This regularity pertains in particular to drama where the temptation to update is intensified by the theatre. It is also confirmed by the fact that the translations of plays which were not staged in their own times, are almost never revived by the theatre of the subsequent ages which prefers to employ modern rewritings. With the usual reservations concerning the operation of contingency and luck, it seems that it is a combination of the inherent literary value and the relation with the contemporary theatre which is the most adequate measure of the success of a translation of a play. How strong was the relation of the Polish translations of *King Lear* with the literary canons, and with the theatres of their times?

The turn and the beginning of the nineteenth century in Poland are marked by the search for a repertoire for the burgeoning national theatre and the significant dependence on French and German theatrical conventions. Although some of Shakespeare's plays had already been known to the Polish audience due to the activities of foreign theatrical companies, Shakespeare himself remained a relatively unknown Elizabethan playwright, frequently associated, or even confused with the native German repertoire. The combination of the peripheral position of Shakespeare and the growth of the native stage resulted in an abundance of Polish adaptations of his plays which, in fact, were freely modified translations of their French and German abridged versions. These rewritings were never intended to acquire a literary status and never did, though they made their way to theatrical repertoires and won the substantial acclaim of wide audiences.

King Lear was first staged by Wojciech Bogusławski in Warsaw on 5 April, 1805. The performance was based on the non-extant abridgment by Ludwik Osiński, who in turn used Ducis' adaptation of

La Place's translation. An anonymous translation of *King Lear*, also from the French abridgment, indicates what Osiński's translation might have been like.[3] The adaptation follows strictly the Neo-classical requirements of the three unities, introducing static dialogue in place of action and deleting subplots. Written by many hands, the manuscript is hardly legible and includes numerous additions, deletions and commentaries on stage business. The play opens with a lengthy, static dialogue between Kent and Gloucester in which the two characters report the division of the kingdom, the banishment of the fair and honest Cordelia, and the intensifying conflict between the elder, wicked sisters. Lear appears on the stage no sooner that in the seventh scene, already on his way to Regan's castle. All violent scenes take place off the stage, or are narrated in static dialogues. In the final scene Cordelia faints but soon wakes up, and reunites with Lear. This denouement, hardly to be recognised by Shakespeare, follows faithfully the sentimental pattern, offering an uncomplicated story of a senile father wronged by his ungrateful children.

Second only to Warsaw, Lvov was an influential centre of Polish cultural life at the beginning of the nineteenth century with a theatre brilliantly managed by Jan Nepomucen Kamiński. During his fifty-year career, spanning most of the first half of the century, Kamiński translated a number of plays by Shakespeare, of which most were based on Schröder's adaptations of Shakespeare's works (cf. Lasocka 1972). An extant manuscript of his *Król Lear*, dated 1828, must have been completed much earlier as the first recorded performance of *King Lear* took place in Lvov on 2 December, 1816. The manuscript available at the Ossolineum Library is particularly valuable as it includes changes introduced for the staging in 1828. These changes reflect the process of the play's assimilation into the prevailing repertoire and the way it was affected by the evolving theatrical conventions, aiming at the intensification of the atmosphere of horror and Romantic frenzy.[4] In fact, the peculiar combination of the traditional and the innovative appears to be a characteristic feature

[3] *Król Lear czyli Niewdzięczność Dzieci z angielskiego Szakhespeara*, Manuscript of the Ossolineum Library, call no. 10024/I.

[4] For an analysis of Kamiński's translations of Shakespeare's plays cf. Żurowski (1976) and Kurek (1999).

of the early decades of the nineteenth century (cf. Żurowski 1973). Shakespeare's plays, even though staged as Neo-classicist adaptations, gradually liberated themselves from the forced patterns and opened up new theatrical dimensions, thus proposing a new style. The richness and complexity of this period contributed not only to the development of the theatre in terms of conventions and stage techniques, but also it induced major changes in the modes of thinking, concurrent with the development of the Romantic Age.

Unfortunately, the apparent admiration for Shakespeare on the part of the Polish Romantic poets is hardly at all matched by the number of their translations. A short fragment of *Romeo and Juliet* translated by Adam Mickiewicz is one of the few examples. Juliusz Słowacki also translated Edgar's lines from the scene on the cliffs of Dover (6.2) in *King Lear*, and placed them in Act 2 of his *Kordian*. And yet, in a way paralleling the reception in other European countries, the Romantic Age opened a new phase for the reception of Shakespeare's plays in Poland. Outstanding literary figures of the period, among them J. I. Kraszewski, articulated the need for a complete translation of Shakespeare's works directly from English. The radically changed position of Shakespeare in the canon put an end to the proliferation of intermediary abridgments. However, none of the translations dating from the period under review were completed by a person genuinely involved in any form of theatrical activity. Some of the translators did not live to see their translations staged, and the theatre never made any use of most of them anyway.

The first person to attempt translating directly from the original was Ignacy Hołowiński (1807-55), a Canon in Kiev publishing under the pen-name Ignacy Kefaliński. He and Józef Korzeniowski, a lecturer of Greek and Latin, agreed to jointly translate all Shakespeare's plays. Hołowiński published the first volume of his translations (including *Hamlet, Romeo and Juliet* and *Midsummer Night's Dream*) in 1839, in Vilnius, and his work met with varying response, including harsh criticism for the apparent absence of poetic skills. Unconcerned with censure, in 1840, Hołowiński published the last volume of his translations which included *Macbeth*, *King Lear* and *The Tempest*. Of all Hołowiński's translations only *Hamlet* was staged, in Vilnius, in the years 1844-56. Another translation of *King Lear* was offered by Józef

Komierowski (1813-61) who in the years 1857-60 published three volumes of his translations of Shakespeare's plays. *Król Lear* appeared in the second volume, published in 1857. There are no records of performances based on Komierowski's translations, whereas the text was rather censured for ineffective attempts to employ sixteenth century Polish (Tarnawski 1914: 79). Interestingly enough, another translator, Adam Pług (Antoni Pietkiewicz) translated only one play by Shakespeare, i.e. *King Lear* (*Król Lir*), which he published in Lvov in 1870. Pietkiewicz was said to work for the sheer pleasure of translating what he considered a literary masterpiece. The translation reveals some rather obvious errors, and has never been staged.

Józef Paszkowski (1817-61) is usually assigned the status of the greatest Shakespeare translator of the nineteenth century. Indeed, Paszkowski's translations were the core of Kraszewski's first complete edition of Shakespeare's works in 1875. His *Król Lir*, however, already appeared in print in 1860. Paszkowski did not live to see any of his plays performed, as the first play staged in his translation was *Othello* in 1862, a year after his death. The superiority of Paszkowski's style lies in his masterly command of both languages, and the remarkable vitality and fluency of his style. Paszkowski translated Shakespeare as a literary text, apparently making no provisions for contemporary theatrical standards. Consequently, the theatre continued to stage *King Lear* in abridged versions, notwithstanding the existence of the complete text. Also later, when it actually reached for the unaltered versions of the plays, the scripts were frequently modified to facilitate an illusionist mode of staging.[5] It was not before the beginning of the twentieth century that Paszkowski's translations were heard from the stage in their unaltered form. Perhaps the best performance of *King Lear* based on Paszkowski's text was directed by Leon Schiller and staged in Warsaw, in 1935. Following 1945, Paszkowski's translation was staged four times: in Zielona Góra (1970), Warsaw (1983), Cracow (1991), and in Sosnowiec (1995).

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[5] Tomasz Kubikowski argues that *King Lear* was staged exclusively in conflated versions, combining the translations of Józef Paszkowski and Stanisław Koźmian. The above statement is supported by a thorough survey of the extant theatrical promptbooks of the play (cf. Kubikowski 1986). The oldest manuscript of *King Lear*, dated from 1876, was found in Poznań, and is available at the Raczyński Library, call no. T-173.

Twenty translations by Leon Ulrich (1811-85) were first published in J. I. Kraszewski's edition of 1875-7. However, his *Król Lear* appeared only in the subsequent 12-volume edition of his translations published in Cracow in 1894. Ulrich left Poland in the wake of the fall of the November Uprising of 1830, and moved to France where he settled for a considerable period of time. Over the years he was translating Shakespeare's plays without any hope of ever seeing his works published. Luckily enough, his translations were bought for Kraszewski's edition, since two other translators, the late Józef Paszkowski and Stanisław Edgbert Koźmian, did not translate the whole canon. Ulrich's *King Lear* is considered to be one of his worst translations, and there are no records of performances based on this text. Also the above mentioned Stanisław Edgbert Koźmian (1811-85) left Poland after the fall of the November Uprising, and went to England where he stayed till 1845. Upon his return to Poland he translated seven of Shakespeare's plays, including *Król Lyr* published in 1866, in Poznań, in a three-volume edition of translations. Kraszewski included only four of Koźmian's translations in his edition, but Koźmian's *Król Lyr* was frequently heard from the stage, predominantly in combination with Paszkowski's translation of the play. The long-awaited publication of Kraszewski's edition of Shakespeare's works satisfied the demand for the complete works of Shakespeare. On the other hand, playbills also bear witness to the increasing popularity of Shakespeare's plays in the theatre, *King Lear* among them. In fact, the play was customarily chosen for anniversary performances of the major stars of the Polish theatre such as Bogusławski, Ładnowski, Leszczyński, Benza and Rapacki.

The translators of the first half of the twentieth century found themselves in a happy position of being able to build on both the successes and failures of their predecessors. The sheer number of editions of Shakespeare they had before them[6], the progress made

[6] J. I. Kraszewski's edition of Shakespeare's works (1875-7) was followed in 1895 by another complete edition of Shakespeare's plays in L. Ulrich's translation. A few years later Henryk Biegeleisen made one more effort to produce a third successive edition, again in new translations. The edition was published in the years 1895-7, but it did not include a new translation of *King Lear* (J. Paszkowski's translation was reprinted). Out of the several translators whose names appeared in this edition for

by Shakespeare Studies, and the resulting growing awareness of the shortcomings of existing translations showed the path to be followed. It was indispensable to rectify errors, fully render into Polish the richness of the hitherto neglected Shakespearean imagery, refresh the style, and adjust it to the expectations of a new audience. On the other hand, the translators also had to face new conditions in which the relationship of the original and its translation was no longer so straightforward, and so to say exclusive, as it was in the time of their predecessors. The existing translations had become part of the established literary heritage, and as such affected the reception and evaluation of subsequent rewritings. Thus, the new translators were never alone, and never entirely free in their choices.

King Lear was translated as many as four times in the years 1900-39.[7] The chronologically earliest translation of the play was done by Wojciech Dzieduszycki (1845-1913), and published in 1900. The text was also part of the first volume of his planned complete collection of Shakespeare's plays, which came out in 1904. A crushing critical response discouraged Dzieduszycki from pursuing his work, and further volumes never appeared in print. The scholarship of Dzieduszycki's critical commentary was ridiculed, and so were his attempts at making the text sound archaic. In turn, Jan Kasprowicz, a widely acclaimed poet, published his *Król Lir* in 1922. Completed two decades after his first unsuccessful attempts at translating *Hamlet* and the chronicles, the text was haunted by errors, and yet it also featured some interesting experiments as regards prosody. Kasprowicz took great liberties to translate Shakespeare's verse in his own, imaginative style, not hesitating to use non-standard Polish whenever he encountered difficulties with matching rhyme. Notably, Kasprowicz was the first to remain true to the bawdy portions of the source text.

In a striking contrast to the previous translators, Andrzej Tretiak (1886-1944) and Władysław Tarnawski (1885-1951), both professors

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the first time (e.g. Stanisław Rossowski, Antoni Lange, Edward Porębowicz) only Jan Kasprowicz attempted in later years to translate the play.

[7] None of Shakespeare's plays was translated more frequently in this period: *Hamlet* was also translated four times (by J. Kasprowicz, Z. Skłodowski, W. Tarnawski, and A. Tretiak), and *Romeo and Juliet* three times (by W. Dzieduszycki, J. Kasprowicz, W. Tarnawski).

of English Literature, in Warsaw and in Lvov respectively, embarked on the translation of Shakespeare after life-long studies of the Elizabethan Age. Andrzej Tretiak's *Król Lir* was published in 1923 in Cracow. Władysław Tarnawski completed his *Król Lear* under the Nazi occupation, but the play could be published only posthumously in 1957, owing to the efforts of Stanisław Helsztyński. Despite unquestionable scholarship, the new translations fell rather short of expectations. The insistence on rendering the complexity and semantic richness of the original plays resulted in a style that could neither be easily read nor delivered from the stage. Inevitably, the translations never found their way to the theatres. However, it is in particular Tarnawski's translation which shows substantial scholarly merits and elucidates some new dimensions of the text, hitherto not explored by translators whose knowledge of Elizabethan English and stage conventions was less profound.

The post-war decades witnessed a boom of new translations of Shakespeare's plays. This phenomenon can be ascribed, on the one hand, to the proliferation of fresh critical investigations, and to an increased theatrical demand on the other. Thus, both literary and theatrical discourse focused on recovering lost meanings and offering new insights into Elizabethan drama. It is significant that the interpretative tensions were particularly intensified in the countries where the stage became the only free platform for articulating urgent, and otherwise censored, political and social issues. New ideologically motivated readings and performances, experimenting with a ratio of emphasis and reduction, choosing freely between features which were to be magnified or, alternatively, masked. This ideological unrest also created an urgent demand for new translations, tailored more than ever before to the needs of the contemporary audience.

The ground for new translations was prepared gradually. In 1947, Wacław Borowy, disappointed with the existing translations, prepared a complete list of obligatory references and readings for the future translator, from whom he expected no more than the rectifying of Paszkowski's errors. Borowy went even as far as to recommend conflating existing translations, and in this way creating an improved and, at last, fully acceptable version (cf. Borowy 1948). Yet, the celebrated Shakespearean Festival of 1947 galvanized a new generation of trans-

lators, often referred to as poet-translators, to undertake the task of translating Shakespeare.[8] Among those translators were Jarosław Iwaszkiewicz, Konstanty I. Gałczyński and Roman Branstaetter.[9] In the 1960s the most prolific translator became Jerzy Sito, who in the years 1964-72 translated seven of Shakespeare's plays, all of which were frequently staged. Relatively recently, Sito was also commissioned by the theatre in Kielce to translate *King Lear*, where the play was subsequently staged in 2001, and then in Warsaw in 2006.

In fact, Andrzej Żurowski sets aside three phases in the Polish post-war theatrical reception of Shakespeare, namely the years 1946-55, 1956-65, and 1966-80 (cf. Żurowski 1982). While the first phase was dominated by comedies (the productions of *Midsummer Night's Dream* and *Twelfth Night* make up half the number of stagings), the second phase gave birth to the Theatre of Great Metaphor, and marked the predominance of great tragedies. In the distinguished phases, the number of stagings of Shakespeare's plays was rapidly growing. In the years 1946-55 the overall number of productions reached 61, whereas in the years 1956-65 there were already as many as 155 productions, with the number still increasing in the years that followed. Yet, it is in particular in the years 1945-77 that *King Lear* seems to have been all but forgotten. Despite the play's rich imagery and obvious potential for politically meaningful innuendoes, none of the mentioned poet-translators attempted to work on this play. *Lear* was similarly neglected by directors. As if against the prevailing theatrical trends of the period, *King Lear* was translated by two translators who openly professed a philological approach to translation, namely Zofia Siwicka and Witold Chwalewik.

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[8] The Shakespearean Festival of 1947 was an event of momentous significance for the history of Polish theatre. The importance of this Festival results not only from the number of premiere performances of Shakespeare's plays in this year (16), but first of all from the fact that it gave an impetus for the mobilization of the Polish theatrical circles which had been scattered during the war period.

[9] R. Brandstaetter translated five plays in the years 1952-62, K. I. Gałczyński translated two plays (1952, 1954) and J. Iwaszkiewicz translated two plays in 1954. A thorough analysis of the theatricality of the translations of *Hamlet* done by Brandstaetter, Iwaszkiewicz, Słomczyński and Barańczak, and viewed from the angle of pragmatic methodology, can be found in Romanowska (2005).

Notwithstanding the preferences for an ideological Shakespeare, and the increasing popularity of translations commissioned by particular theatres with a view to specific performances, Zofia Siwicka, in the years 1950-78, did fourteen translations based on scrupulous and penetrating analyses of the source text. Her *King Lear* appeared in print in 1951, and its revised version, based on The Arden Edition of Shakespeare's Works of 1952, was again published in 1956. The striking feature of Siwicka's translation was her consistent adherence to the source text and her extreme brevity. In fact, Siwicka's translations belong to the shortest among Polish translations, an important stage advantage for the price of omissions. Significantly enough, Siwicka's *Król Lir* is considered to be one of her best translations, and was staged four times, twice in Warsaw in (1962, 1998), in Łódź (1972), and in Radom (2000). It is in particular the production directed by Maciej Prus in Warsaw in 1998 which stirred much interest and strikingly divergent critical opinions. Notwithstanding Siwicka's customary brevity, the text was further cut by deleting the political dimension of the play, and thus underscoring the drama of the aging, and yet not senile father, and the family he destroys.[10]

Witold Chwalewik's *Król Lear* (published in 1964) was based on The Arden Shakespeare of 1955, edited by K. Muir and J. D. Wilson, and the New Cambridge Shakespeare of 1962, edited by G. I. Duthie. While translating, however, Chwalewik decided to follow the Folio version of the play more closely than the mentioned editors. The translation was appended with notes and extensive critical commentaries. Chwalewik's translation may be considered as yet another attempt at rendering the richness of Shakespeare's style at the expense of aesthetic merits of the text. The translation, however, was not staged.

Paradoxically, the growing number of translations was accompanied by a sense of dissatisfaction with the available versions of Shakespeare's canon. In the 1970s the theatre was still looking for such versions of Shakespeare's plays which could satisfy the expectations of the contemporary audience without neglecting the qualities of the original. The resulting encouragement, or even insistence of the

[10] For an incisive analysis of the performance, along with its immediate cultural context, see Kujawińska-Courtney (2001).

leading actors and directors, contributed to the birth of two vastly differing series of translations of Shakespeare's plays, namely, those of Maciej Słomczyński and, some years later, of Stanisław Barańczak. The translations and conflicting views professed by both translators divided the theatrical and literary milieu, and generated enormous critical energy. Significantly enough, despite the contrasting strategies and opinions, Słomczyński's and Barańczak's translations found their immediate and rather triumphant way onto the stage.

Indeed, Maciej Słomczyński (1920-98) did not seem to have any doubts about the momentous significance of his work. Notwithstanding his close cooperation with Konrad Swinarski, Słomczyński often publicly declared that he was not bound to the theatre in any way, and that his interest in Shakespeare was predominantly literary. Słomczyński's *Wiernie spisane dzieje żywota i śmierci Króla Leara i jego trzech córek* was published in 1979. The text was based on The Arden Shakespeare, edited by Kenneth Muir and published in 1968. In the preface to this translation, Słomczyński was hailed as the author of the long-awaited translations combining utmost possible theatricality with meticulous adherence to the source text. In Słomczyński's translation, *King Lear* was staged only once, in 1977, but it remained in the repertoire for several successive years, and met with an exceptionally favourable critical response.

In a way paralleling Swinarki's influence on Słomczyński, it was Andrzej Wajda, and then Tadeusz Łomnicki who persuaded Stanisław Barańczak to translate Shakespeare. Whereas for Wajda Barańczak translated *Hamlet* and *Romeo and Juliet*, for Łomnicki he translated *Two Gentlemen of Verona*, *The Tempest* and *King Lear,* the last mentioned published in 1991. None of the earlier translations of Shakespeare's plays met with such an intense and diversified response. Barańczak himself did not refrain from taking an active part in the debate, and produced a number of articles in which he elucidated and justified his translation strategies, usually against the background of the apparent failures of his predecessors. It is in particular the immediate theatricality, neglected ever since the times of Bogusławski and Kamiński, which has become the main objective of Barańczak's work as a rewriter of Shakespeare. Tragically, though, the first planned performance based on his *King Lear* was never staged due to the

sudden death of Tadeusz Łomnicki in 1992. The text was much later heard from the stage in Łódź (2000), Warsaw (2001), and Zielona Góra (2007).

Over the last two centuries, the repeated translation attempts marked the progress of Shakespeare's plays from the peripheries of the Polish literary polysystem to the canonised centre. The formation of the canon, however, did not satisfy the need for appropriate translations. To the contrary, it encouraged new translations, better suited to the expectations of the new audiences and readership. The recently emerged conflict between the two vastly different approaches to translation bears witness to the complexity as well as time-bound specificity of the reception process. While the nineteenth century was characterized by a strict division between literary translations and theatrical abridgments, the twentieth century initiated the quest for a translation which would satisfy both the taste of the literary milieu and of the theatre. The recently delineated alterative between the philological approach of Słomczyński and the theatrical bias of Barańczak may indicate that no such satisfactory translation has been completed so far. Moreover, a simple comparison between the number of available translations and the number of performances based on those texts show a striking discrepancy, as most of both the nineteenth and twentieth century translations have never reached the stage. Out of those which did make their way to the theatre the early translation by Jan Nepomucen Kamiński, the so-called canonical translation by Józef Edmund Paszkowski, the translation by Maciej Słomczyński, notoriously referred to as philological, and the most recent rewriting by Stanisław Barańczak stand out most significantly. It is these four vastly different texts which shall become the subject of the following chapters.

Chapter 4

Jan Nepomucen Kamiński: The Clash of Aesthetics

4.1. The Translator

Jan Nepomucen Kamiński (1777-1855) was as much an innovative as charismatic artist. His career on the stage spanned several decades during which he rose from the position of actor to manage his own troupe as a director. A man of the theatre of considerable renown, Kamiński also authored a significant number of literary works of varying status and appeal. Yet, by a strange turn of fortune, this prolific playwright and indefatigable translator rarely returns today to the limelight of historical attention.[1] The vicissitudes of the history of theatrical conventions carried him up and swept him aside. The admiration of his contemporaries was ardent and sincere but short-lived. When recovered from behind the shroud of oblivion, however, the records and playscripts of his performances show a man living in

[1] In the early 20th century Kamiński's translations were repeatedly castigated for Germanisms, neologisms, solecisms, disrupted syntax and atrocious spelling (cf. Bernacki 1904, Tarnawski 1914). The innovative aspects of Kamiński's work did not gain recognition until more modern times (cf. Raszewski 1973: 278-80, Lasocka 1967, 1972, 1992, Żurowski 1976, 2007 and Kurek 1999: 49-79).

a period of clashing aesthetic conceptions, striving to reconcile the taste of a high-brow literary establishment with that of a provincial audience, and making most of the available stage techniques. From today's perspective, Kamiński not only appears as a time-pleasing translator, adopting contemporary standards to tally fashion, but also as an innovator, crossing the aesthetic boundaries of his time, and thereby, paving the way for new tendencies.

Kamiński went to school in Lvov and it is presumed he later graduated from Lvov University. As a student, he attended the performances of the German theatre of Franciszek Bulla, an early fascination which had a shaping influence on his subsequent career. When in 1795 Bogusławski left Warsaw for Lvov, Kamiński joined his troupe, thus becoming a disciple of the then head of the National Theatre in exile.[2] In 1799 Bogusławski returned to Warsaw, and Kamiński was ready to launch a career of his own. With the Austrian authorities essentially inimical towards any gatherings of Polish civilians, Kamiński staged performances in private houses, most notably at Wronkowski's palace. Though the nature of this theatre was amateurish and experimental, the extant records show that the enterprise enjoyed substantial popularity. Yet, in 1803, the Lvov authorities banned the theatre, and Kamiński was forced to leave the city. In the autumn of 1803, he and a few of his actors arrived in Kamieniec Podolski, where they resumed their activities towards the establishment of a professional theatre. Before their efforts were crowned with success in 1805, the troupe had to perform either in country houses of the aristocracy or tour nearby towns. Surprisingly enough, these *ad hoc* performances met with exceptionally favourable critical response and were even compared with the renowned stage in Warsaw. In 1809 Kamiński and a few fellow actors returned to Lvov where a new theatre was finally established in a former Franciscan church.[3] Kamiński managed this theatre for thirty three years, till 1842, when he resigned from his position but continued translating

[2] Bogusławski and his troupe fled form Warsaw on September 4, 1794 during Kościuszko's Uprising. In the years 1795-9 Bogusławski translated and staged performances in Lvov.

[3] The theatre was first opened in 1789, rebuilt in 1796, and operated until 1842, i.e. the year Kamiński resigned from the position of theatre manager.

and directing performances till 1848. In these years the Lvov Theatre was considered second only to Warsaw, and an influential centre of Polish cultural life. The style of acting which gradually emerged on the stage in the former Franciscan church gained recognition throughout the country, and was frequently referred to as the Lvov performing school. Paradoxically enough, the strength of this artistic enterprise came from a cramped, dirty and poorly lit stage curiously reminiscent of that of Shakespeare's age, from a cooperative but nevertheless quarrelsome troupe of actors, and, last but not least, from a repertoire marked by striking aesthetic diversity.

4.2. The Time

The conditions on the Lvov stage were unique indeed. The very idea of adopting a church for the purpose of public entertainment might have seemed weird, given the ever sensitive passage from the sacred to the profane. The place offered little space on the ground level, thus placing most of the spectators high above the stage. The picture of the interiors of the Lvov Theatre painted by F. Gerstenberger shows an elongated and rather narrow hall with a stage set on an elevated platform and some space at the back of the stage for setting up scenery. The hall is surrounded on two sides by three-level galleries where most of the audience are seated. The rest of the spectators either sit below the stage or stand behind the benches on the ground floor. Significantly enough, the design and the proportions of the place bear a striking resemblance to those of the Elizabethan indoor theatres (such as the Blackfriars). With the exception of portable prospects and vertical backdrops, the repertoire of stage effects did not go much beyond the effects available to the King's Men. Sound effects were produced behind the flights, the change of locale was conventionally signaled by a new tableau and the light could be dimmed by lowering the footlights.[4]

[4] For an account of the stage conditions of the Lvov Theatre see Raszewski (1990: 82-4).

Kamiński's troupe was rather small and the number of actors never went beyond twenty. The stage tempted would-be performers with prospects of a glamorous and potentially profitable career, yet they were the same actors who happened to suffer from the social stigma of a wanton life and financial insecurity. Under Kamiński's management, many actors joined or left the troupe, but the stars remained faithful to the Lvov stage for years. Naturally, progressing from the parts of young beaux to those of decrepit old men, Witalis Smochowski, Jan Nepomucen Nowakowski and Antoni Benza were the unquestionable celebrities of the Lvov Theatre (cf. Lasocka 1967). Brought up in Neo-classicist aesthetics, all of them initially excelled in the art of declamation and preferred grandiloquence and verse-reciting to more natural means of expression. Gradually, however, the Lvov theatre saw a substantial change in the style of acting which pertained in particular to the actor's performance.

Judged against the standards of the early nineteenth century, Kamiński's eclecticism in the choice of repertoire appears unrivaled. The repertoire run by Kamiński included Kotzebue, Scribe, Zschokke, Racine, Ducis, Corneille, Molière, Calderón, Goldoni, Schiller, Shakespeare and a few Polish playwrights. Significantly enough, the stage in Lvov hosted most of the premiere performances of Aleksander Fredro's comedies. Although Bogusławski had already staged plays inspired by the German pre-Romantic trends, the beginning of the nineteenth century witnessed a consolidation of the Polish Neo-classicist movement, particularly in Warsaw. Polish Neo-classicists customarily depreciated German influence and promoted strongly classical French drama. Characteristically enough, the Polish attitude to German literature, occasionally verging on hostility, was inspired by a peculiar blend of aesthetic contempt and ardent patriotism which advocated hermetic closure to the cultural influence of Germany as one of the partitioning states. The Neo-classicist movement reached its greatest influence in the years 1816-8.[5] Lvov, however, was not under the direct influence of the Warsaw literary circles. As if going against

[5] The influence of the Neo-classical movement is particularly noticeable in the way it affected the National Theatre in Warsaw. Corneille, Racine and Voltaire and a few Polish writers such as Karpiński, Wężyk and Feliński dominated the repertoire.

the spirit of the times, in 1816 Kamiński staged his *King Lear* based on Friedrich Schröder's rendition of the play.[6]

Typically, Kamiński's artistic choices were motivated neither exclusively by the prospects of box-office success nor by the opinion of the literary milieu. Kamiński's views on literature were strongly influenced by contemporary literary German philosophy, and Friedrich Schiller in particular. Kamiński shared Schiller's understanding of tragedy as a conflict between a daring individual and strict social norms, as well as his appreciation of Shakespeare.[7] Fascinated with the metaphysical dimension of Shakespeare's works, Schiller nevertheless asserted to modern revisers the right to alter the time-bound dramatic surface of the Elizabethan masterpieces, thus providing a theoretical foundation for crude abridgments and adaptations. The German renditions of Shakespeare's plays served as a basis for Kamiński's translations.

Kamiński was a staunch advocate of the performant function of the theatre and believed strongly that the power of drama should stem from the emotional impact of staging. During a performance, an actor should take on completely the character's identity and establish an authentic relation with the audience. This could be achieved by amplifying the visual effect of the performance and by emphasizing the characters' emotions.[8] Needless to say, Kamiński's concept of theatre shaped his style both as a director and as a translator. On the stage he aimed at emotional intensity and objected to the Neo-classicist tradition of unvarying declamation. While translating, Kamiński frequently replaced the narrative accounts of off-stage events (introduced by the earlier rewriters to satisfy the requirements of three unities) with their presentation on stage, and refrained from the

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[6] In Polish critical tradition, the belief in Kamiński's use of Schröder's rewritings of Shakespeare's plays appears almost axiomatic (cf. Żurowski 1976). This view, however, is not always supported by a thorough comparative analysis. For example, Jarosław Komorowski (2002: 26) argues that contrary to the well-established assumptions, the source text of Kamiński's translation of *Macbeth* is not Schröder's but Schiller's adaptation of the play. For the relation of Kamiński's rewriting of *King Lear* to Schröder's version see my comments in Section 4.3 herein.

[7] For the influence of Schiller on Polish drama and the theatre cf. Żurowski 1976.

[8] Cf. J. N. Kamiński "Myśli o umnictwie dramatycznym" in *Haliczanin*, 1830, vol. 2, pp. 233-54, qtd by Lasocka (1967: 164).

practice of polishing the style in conformity with the rules of decorum. Paradoxically enough, the preference for stage effect and emotional intensity, made it possible for him to intuitively return to some of the vividness and complexity of Shakespeare's designs without ever seeing the originals of the plays he translated from second-hand abridgments.

The latter aspect of Kamiński's work deserves special attention. Thus the pre-Romantic model of theatrical production relied heavily on the exploration of old masterpieces, conveniently adjusted to the aesthetic standards of the hosting stage. Kamiński translated about eighty plays for his theatre. These translations were meant predominantly for the stage, and often received their final shape through the day-to-day effort of rehearsal and performance. In a way mirroring Elizabethan playscripts, the fragmentary nature of Kamiński's translations allows only for a partial reconstruction of stage performance. And yet these translations, and their updated versions in particular, reveal Kamiński's insistence on individualizing each character's speech, curtailing the role of a static dialogue, and striving for amplified stage effect. Symptomatically enough, such a policy resulted in the creation of playscripts closer to the originals than the intermediary source texts. By exploring the performant potential of the text, Kamiński, perhaps inadvertently, reconstructed elements of the suppressed, blurred or altogether abandoned Shakespeare stage designs. The language of the translations, though sometimes clumsy, remains crisp and pointed and revives the spirit of Elizabethan entertainment. Thus it is precisely by striving to meet the demands of the public stage that Kamiński diminished the impact of the dominant literary conventions of his times.

Literary conventions governing German and Polish literature at the time when, first Friedrich Schröder and, subsequently, Jan Nepomucen Kamiński translated *King Lear* stemmed unvaryingly from the tradition of French classical drama.[9] The literary establishment of the second half of the eighteenth and first decades of the nineteenth century customarily expressed preference for rationality and order, declared

[9] The influence of the French dramatic conventions in Poland is exemplified by the fact that the first translations of Shakespeare's plays staged by Bogusławski's troupe were based on the French Neo-classicist abridgments. L. Osiński's translation of *King Lear*, for example, was based on Ducis' adaptation of La Place's translation. This version of *King Lear* was repeatedly staged in Warsaw in the years 1805-22.

strict observance of decorum and supported J. C. Scaliger's dogmatic interpretation of three dramatic unities. From the point of view of the translation of Shakespeare's plays, such aesthetic standards required replacing actual events in the play with narrative accounts, eliminating on-stage violence, purifying the tragedies from elements of comedy, polishing the style according to the rules of rhetoric and metrical norms and avoiding all words that were common in tone or vulgar.[10] All these alterations were supposed to bring the revised plays closer to the style and construction of a classical tragedy. The preference for clarity and order left no place for interpretative ambiguity so central to Shakespeare's dramatic style. Hence, plots were simplified along distinctive and unequivocal lines, subplots often eliminated, whereas the lists of players cut significantly. The punning, coarseness and bawdiness of language, all bearing the stamp of popular entertainment, were similarly lost.

It must be observed, however, that Friedrich Ludwig Schröder's *König Lear*, the text which served as a source text for Kamiński's translation, already represented a break of sorts with the practice of forcing Shakespeare into the straitjacket of prevailing Neo-classicist conventions.[11] Schröder, himself a director and an actor, followed Ephraim Gotthold Lessing (1729-81) in his appreciation of Shakespeare's plays. The essays published by Lessing in *Literaturbriefen* in the years 1759-65 were instrumental in liberating German literature of the period from the slavish observance of classical requirements, and proclaiming Shakespeare as a new model for German dramatists. The ensuing interest in Shakespeare soon triggered a whole wave of translations and loose adaptations of his plays. Among them were the rewritings by Friedrich Schröder (1744-1816) and August Wilhelm von Schlegel (1767-1845). Significantly enough, both translators strove to preserve some of the originality of Shakespeare's works rather than to adjust them wholly to the accepted aesthetic standards in the way

[10] For a discussion of the implications of the French literary conventions for the translation of Shakespeare see Heylen (1993: 26-44).

[11] Friedrich Ludwig Schröder (1744-1816) was the first to introduce Shakespeare to Germany. The series of performances based on adapted versions started in 1776 with *Hamlet* and by 1780 eleven plays had been staged, of which *Othello* was a failure and *King Lear* (1778) an outstanding success.

it was done in France by Antoine de La Place or Jean-François Ducis.[12] Consequently, the translations of both Schröder and Schlegel played a pivotal role in the dissemination of the interest in Shakespeare in Germany and, by way of borrowing and imitation, in Poland.

4.3. The Text

The first recorded performance of Kamiński's adaptation of *King Lear* took place in Lvov on 2 December, 1816. Extant records show that successive performances of the play followed in the years 1816, 1822, 1828, 1829, 1838, 1841 and 1842, and the frequency of staging bears witness to the unquestionable popularity of the play.[13] Staged for the first time with Jan Nepomucen Nowakowski as Lear, the play could not be but declamatory and sentimental. With time, however, the performing style gradually evolved towards more natural expressiveness and individualized stage design. These changes and shifts of emphasis are reflected in the successive revisions of the scripts, and are referred to by contemporary reviewers. For example, when the company renewed *King Lear* in 1840 (with Antoni Benza as Lear), the performance was praised in particular for the lack of grandiloquence and artificiality.[14]

An extant manuscript copy of Kamiński's *Król Lear* dates from 1828. This date, however, indicates only the time the previously completed translation was rewritten as the performances already started in 1816. The manuscript available in the Ossoliński National Institute Library in Wrocław is particularly valuable as it includes changes introduced by the director, possibly Kamiński himself, rehearsing the play in 1828. The changes reflect the process of assimila-

[12] Antoine de La Place published *Le Théâtre anglois* in 1745. The collection included ten translations of Shakespeare's plays in the form of closet drama. La Place translated only selected passages and appended them with a plot synopsis. Ducis used La Place's translations to produce new texts which were playable but maintained strict compliance with the classical canon.

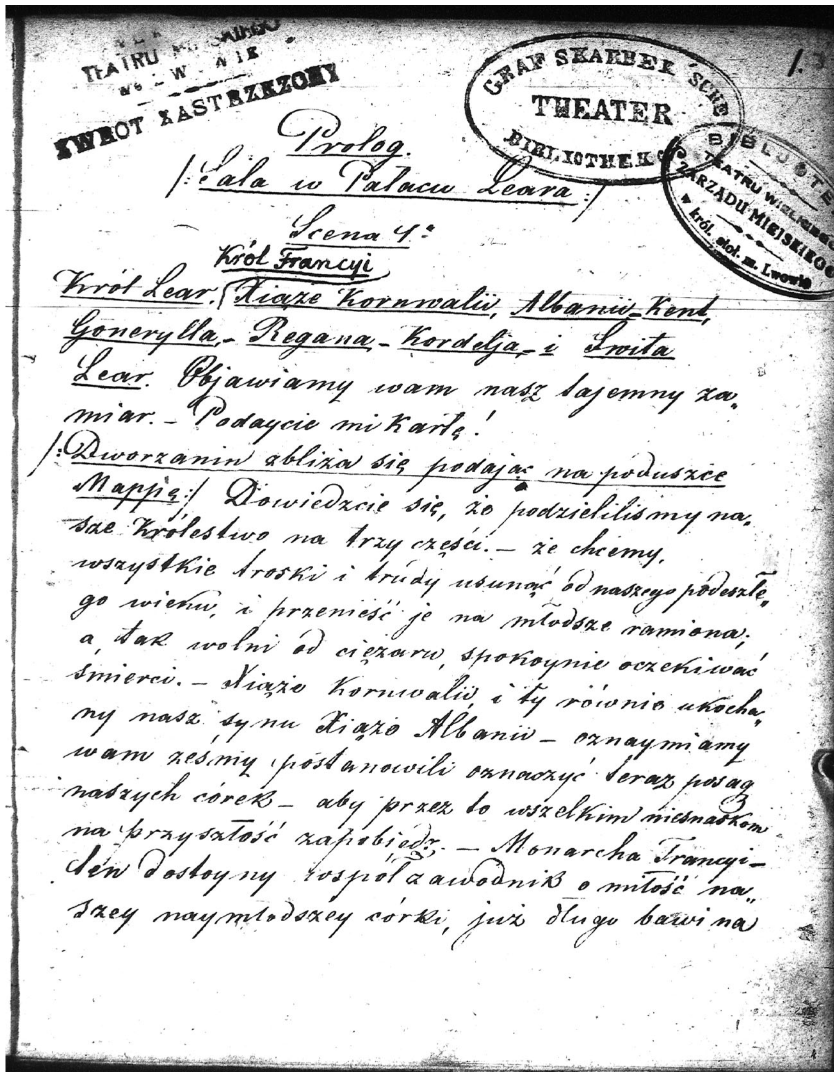
[13] For an account of the great popularity of the play see also B. Lasocka (1967: 165) and J. Got (1971: 42).

[14] Cf. "Gazeta lwowska", 1840, No. 27, qtd by Lasocka (1967: 165).

tion of the play into the prevailing repertoire and its adjustment to the fashionable theatrical conventions. Some minor changes are also introduced to polish the style of the translation, and the occasional clumsiness of Kamiński's style clearly results from his adherence to the German source text. And yet this apparent linguistic scrupulousness coexisted with a free and innovative attitude towards the play as a whole. Regrettably, the exact extent and nature of Kamiński's interventions into the matrix of the German source text cannot be determined with all indispensable accuracy. Accordingly, the text bears a structural and stylistic resemblance to Schröder's translation of the play, but it also deviates from it in a number of significant ways.[15] These deviations may represent Kamiński's own adaptation policy or, alternatively, they may reflect the unknown version of the text which became Kamiński's immediate source text. Thus Kamiński could have relied both on the printed version of Schröder's translation of the play, as well as on an unidentified manuscript obtained, for example, from a befriended theatre in Germany or Austria. Given the uncertainty as to the actual source text, I consistently juxtapose Kamiński's version with the original play by Shakespeare, focusing on the nature of manipulative processes rather than on their authorship. Hence, presumably following the example of Schröder, Kamiński rearranges the plot of the play, shortens some scenes and eliminates others completely. The resulting playscript features narrative coherence and emotional expressiveness, often derived from the amazing merger and conversion of elements of the original Elizabethan play.

By way of an illustration, the so-called mock-trial scene (Kamiński: 127) may serve as a good example of the type and extent of modifications imposed on the original play. The plot is entirely rearranged, and the scene is no longer one of the storm-scenes, but it constitutes a part of an otherwise tranquil reunion of Lear with Cordelia ("the benediction scene") at the end of the play. The graphic presentation of the translated scene reflects the diversity and scope of the alterations, where bold text indicates the speeches which in Shakespeare's original

[15] While commenting on the relationship of Kamiński's translation to Schröder's translation of the play, I refer to the German text as presented in Friedrich Ludwig Schröder (1780) *König Lear. Trauerspiel in 5 Auf. Nach Shakespear*. Wien, Österreichische Nationalbibliothek, call no. 698427A.The.



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1.

Prolog.
/: Sala w Palacu Leara :/
Scena 1:
Król Francyi
Król Lear. (Xiąże Kornwalii, Albanii, Kent,
Gonerylla, Regana, Kordelja, i Świta
Lear. Objawiamy wam nasz tajemny za-
miar. – Podaycie mi Kartę!
/: Dworzanin zbliża się podając na poduszce
Mappę :/ Dowiedzcie się, że podzieliliśmy na-
sze Królestwo na trzy części. – że chcemy
wszystkie troski i trudy usunąć od naszego podeszłe-
go wieku, i przenieść je na młodsze ramiona;
a, tak wolni od ciężaru, spokoynie oczekiwać
śmierci. – Xiąże Kornwalii, i ty równie ukocha-
ny nasz synu Xiąże Albanii – oznaymiamy
wam żeśmy postanowili oznaczyć teraz posag
naszych córek – aby przez to wszelkim nieśnaskom
na przyszłość zapobiedz. – Monarcha Francyi –
ten dostoyny współzawodnik o miłość na-
szey naymłodszey córki, już długo bawi na

The first page of *King Lear* in the translation of Jan Nepomucen Kamiński. The manuscript was preserved in the library of the theatre in Lvov, and bears relevant seals in Polish and in German. The original prologue scene is missing from the playscript and, instead, the plot instantly plunges into the division of the kingdom by Lear. An important property is the map (referred to as both "karta" and "mappa") which the monarch orders the courtier to fetch. The latter brings it onto the stage, displayed on a cushion. (Courtesy of the Ossoliński Library in Wrocław, call no. 10036/I)

are assigned to Kent, bold underlined – the speeches which were originally assigned to Edgar, asterisk – speeches originating in scene 5.3, double asterisk – speeches from scene 4.7, whereas italics – passages interpolated by the rewriter(s) and entirely absent from the original play:

Kent: *Ukój boleść twoją nieszczęśliwy królu! Wesprzyj skroń swoją na miękkim wezgłowiu serdecznej miłości! Masz jeszcze córkę, której serce ku tobie bije, ona pokrzepi błogim balsamem skaleczone serce twoje, w którym ostre pociski wyrodne córki utkwiły.*

Lear: Cicho! Cicho! Przed sąd je wezwiemy! (*do Kenta*) Pójdź, usiądź przy mnie surowy sędzio! (*do Rycerza*) A ów tam mędrzec usiądzie z tej strony – nuże! Wy niewieście lisy! Wy! Stawaj przed sądem Jaśnie Oświecona Księżno!

Kordelia: **Połóż się i spocznij mój najdroższy ojcze!**

Lear: Pierwej muszę ich wyrok usłyszeć! Przywołajcie świadków. Ty sędzio w poważnej szacie, ogłoś karę tym niewieścim tygrysom.

Kordelia: **Ulitujcie się Bogowie!**

Lear: To jest Gonerilla! Tutaj przed tym wielkim zgromadzeniem, przysięgam, iż ona biednego króla, swego ojca nielitościwie z domu wygnała! Czyliż się nie zowiesz Goneryllą? Widzicie Panowie, że się zaprzeć nie może!

Kordelia: **Mój biedny Ojcze!**

Lear: A ta druga krzywym okiem przeszywająca nazywa się Regana! Otwórzcie jej serce! Wejdźcie po drabinie! Cicho! Cicho! Widzicie co tam złość! Trzymajcie ją mocno, Ha! Uciekła! O niesprawiedliwi Sędziowie!

Kordelia*: Spojrzyj na mnie. Ojcze, wyciągnij ku mnie swoje ramiona i pobłogosław mnie!

Lear*: O nie szydź ze mnie! Jestem dziecinny starzec, 80 lat z górą mający, ani mnie; ani więcej o jedną godzinkę! A jeżeli mam wam prawdę powiedzieć, zdaje mi się, że nie jestem zupełnie przy rozumie – mam gdzieś znać ciebie – i was wszystkich.

Kent**: Jestem twój wierny w nieszczęściu sługa!

Lear**: Jako? Tyś to chłopcze? Mój śmieszek? Może oczy zawodzą mnie, ale przypominam sobie. Był to poczciwy człowiek, powiadam wam. Umiał bić od razu! Szkoda go, że umarł.

The passage, tracking down the origin of particular lines, is typical of the early nineteenth century rewritings of Shakespeare. The alterations range from the modification of the main plot and conflation of scenes to the interpolation of new passages and a revised assignment of

speeches. The judges are Kent and the Knight (in the original Edgar, Kent and the Fool), with Cordelia, now present, actively participating in the dialogue. The original lines of Edgar and the Fool are entirely deleted, whereas Kent's and Edgar's speeches are assigned to Cordelia. The scene has a profoundly melodramatic mood, and it commences with Kent revealing his true name, and Lear asking for Cordelia's forgiveness. The text also includes a brief and, given the overall context, somewhat amusing, reference to the Fool ("It is a pity he has died"), one of the few traces of his extensive presence in the original script.

As long as the above changes are typical of the times, the resulting text differs from all subsequent rewritings of *King Lear* due to the extent in which the alterations affect the structural level of the play. Consequently, on one hand, numerous scenes in Kamiński's version find no direct counterparts in Shakespeare's original, whereas other large portions of the original text are entirely absent from the translation. The likely function of these changes is to facilitate the staging of the play (e.g. to limit the number of changes of locale or eliminate on-stage violence) and provide for the clear-cut characterization of the main dramatic personae (e.g. to clarify the character's motives and reinforce black-and-white moral divisions). Such a policy of streamlining the plot strikes the modern reader in the very first lines of the play. The rewriting omits the dialogue of Kent and Gloucester, thus eliminating Gloucester's introduction of his "natural son" and veiling the fact that Lear's abdication had already been expected by the court. Consequently, the abdication scene, staged as the opening scene of the play, constitutes also the exposition scenes. The curtain rises to reveal the throne room and the king surrounded by his daughters, courtiers and attendant knights. Lear explains the reasons behind his abdication (old age, the will to prevent future strife) and challenges his daughters to profess their love for him. Goneril and Regan put on airs of extreme affection for their father and receive their due parts of the kingdom. Cordelia refuses to compete with her sisters and states that she loves her father according to her duty, neither more nor less. Overwhelmed with disappointment, pain and fury Lear deprives Cordelia of her dowry. Kent ventures to challenge Lear's judgment and thus earns his own banishment. Lear divides Cordelia's portion of the kingdom and confirms his abdication by an ostentatious gesture of

taking off his crown and passing it into the hands of his successors. The stage directions do not specify whether those should be Goneril and Regan or the dukes, or perhaps all of them. The figure of the Duke of Burgundy, however, is entirely eliminated and the scene concludes with the King of France accepting Cordelia without a dowry.

Even though the scene seems to follow the original plot fairly closely, it is also marked by a certain archetypal quality which was less apparent in the source text. Accordingly, Kamiński consistently prunes the text of redundant rhetoric, and presents the conflict in a way which foregrounds the hypocrisy and ingratitude of the elder daughters. Less space is thus left for multireferentiality and ambiguity. This tendency is even more notable in the kind of revisions introduced by the reviser of the playscript in 1828. While some revisions are possibly aimed at polishing the style of the translation,[16] others signal a change in the style of acting and gradual abandoning of sentimental effects. For example, when Lear addresses Cordelia, asking her to profess her love, Cordelia begins her reply with a self-dramatizing aside "O ja nieszczęśliwa" (Kamiński: 4).[17] This fragment, indeed originating in Shakespeare's text ("Then poor Cordelia"), is entirely removed by the reviser of 1828, along with some other passages. The omissions do not alter the plot of the play, yet they modify the perception of the dramatic personae, their temperaments and attitudes. Hence, for example, Kent's vigorous protest against Lear's ill-fated understanding of Cordelia's words is reduced to only one, though tense, exchange[18] with an omission of the physical attack of Lear on the apparently miscreant vassal.[19] This omission affects Kent to a lesser extent than

[16] For example, in Kamiński's translation, Goneril, while declaring her love for Lear says that she loves her father "tak mocno jak kiedykolwiek dziecię kochać mogło i jak ojciec mógł być kochany – tak mocno – że ubogi jest do wyrazu oddech i mowa niemieje". The 1828 reviser removes part of the text and shortens the sentence to: "tak mocno, że ubogi oddech jest do wyrażenia tego, co czuję" (2).

[17] For the commentary on the above revision see also Żurowski (1976: 212).

[18] At this point Kent asserts to himself the right to criticize the king "kiedy się władza poniża i pochlebstwa pragnie" (Kamiński: 7). This bitter remark indeed originates in Shakespeare's lines: "Think'st thou that duty shall have dread to speak / When power to flattery bows?" (1.1.148-9).

[19] In contemporary stagings Lear often puts his hand on his sword, throws himself toward Kent and is held back by Cornwall and Albany. In this way Lear gives grounds

it does Lear who is presented as senile and rash though less prone to violence and, consequently, deserving greater sympathy throughout the later course of events. These and other slight modifications on the structural level serve to streamline the plot along sentimental melodramatic lines with emphasis placed on a daughter's ingratitude rather than on Lear's blindness.

Another feature of Kamiński's rewriting is the reinforcement of the emblematic use of props. The stage directions in the opening scene of Shakespeare's *King Lear* call for the entrance of a man, possibly a courtier, bearing a coronet. The coronet, a symbol of royal or princely authority, is probably meant for Cordelia. After Lear's frenzied division of the kingdom and his repudiation of his youngest daughter, he divides the coronet between his newly appointed successors. In Kamiński' translation, however, it is not a coronet but a crown which Lear takes ostensibly off his head and passes to the dukes, and possibly Goneril and Regan. There is no indication in the text whether or how the crown is further divided among the dukes. It may be broken or split by a sword. Whatever happens to it afterwards, the celebratory gesture of divesting oneself of the royal attribute reinforces the image of the divided kingdom which is central to the play.

Act 1 shows the greatest impact of Neo-classicist dramatic conventions. Most of the original scenes have been removed and the events are narrated in a static dialogue of two characters. The omission of dramatic material streamlines the plot and eliminates changes of locale, thus facilitating staging. Moreover, elaborate accounts of off-stage events have a strongly interpretative function. They provide information on the development of the plot and offer insights into the characters' motivation. Hence, for example, the episode of the elder sisters' plotting against Lear shortly after the abdication scene is entirely missing.[20] Instead, the scene is immediately followed by a con-

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for the future accusations of Regan and Goneril concerning his habitual and unmotivated rashness (cf. Rosenberg 1972: 72).

[20] In critical reception the brief exchange is usually seen as setting the mood of sinister plotting against Lear. Yet, it is also possible to view Goneril and Regan in a more favourable light, particularly if the edition chooses the Folio ("sit") and not the Quarto ("hit") reading of the crux: "We must hit/sit together" (1.1.304-5).

versation between Gloucester and a disguised figure who, contrary to Shakespeare's original, promptly reveals himself as Kent. Gloucester swears not to disclose Kent's true identity, and both courtiers recall the events from the preceding scene, virtually interpreting them for the audience. Says Kent:

> Kordelia kochała w skrytości, jej miłość była większa aniżeli wymowa. Wspaniały król Francji umiał poznać ten klejnot drogi, i uniósł go w kraj swój, król Lear utracił ostatnią podporę przez zaślepienie swoje. (Kamiński: 14)

Interestingly enough, this detailed account of the preceding events, including citations of actual speeches, is almost entirely removed by the reviser of 1828. A similar strategy of manipulating the audience's perception of the play by means of biased reporting appears in the subsequent portion of the text in which Kent summarizes the off-stage events at Goneril's palace, after Cordelia and her would-be husband left for France. Kent's treatment of Goneril leaves no scope for any alternative interpretations of the possible causes of conflicts between Lear and his daughters, and reinforces the antithetic moral divisions: Goneril is vicious and degenerate, Lear is victimized and innocent. An illustrative example of Kent's uncompromising attitude towards Goneril can be found in his comments on her treatment of Lear:

> jeden dzień, a już się go [Lear] ta żmija [Goneril] przez tysięczne jawne i skryte obrazy pozbyć starała. (Kamiński: 15)

In Shakespeare's original, however, Kent never passes any judgment on Regan or Goneril and, paradoxically enough, the phrases which he is made to pronounce in Kamiński's rewriting seem to echo Goneril's opinion of Lear's conduct as verbalized to Oswald:

> By day and night, he wrongs me. Every hour
> He flashes onto one gross crime or other
> That sets us all at odds. (1.3.4-6)

Significantly enough, the lines are deleted by the reviser of 1828, and Kent is made to report bare facts such as dismissing half of the number of Lear's attendant knights. And yet the remaining dialogue is lengthy and static, and replaces all the scenes at Goneril's castle by

reporting them as off-stage events. Thus, Gloucester informs Kent about an old and aggravating conflict between the Dukes, and Kent reveals that he acts on Cordelia's behalf, as well as explains her military actions. The scene is interrupted by a brief appearance of Edmund who, apparently realizing the presence of his father, pretends to hide some document. This stage business, also to be found in the original play, is repeated in Kamiński's rewriting twice, for the second time when Kent and Gloucester have already parted, and Gloucester is free to inquire about his son's strange behaviour. In the lines that follow, the original dramatic material is retained. Edmund convinces Gloucester about Edgar's murderous intentions and arranges the meeting in the evening when Edgar's true plans are to be revealed. Then he warns Edgar about Gloucester's rage.

The next scene requires a change of locale, and this time the curtain rises to reveal a forest. Lear and his attendant knights are on their way to Regan's castle. Characteristically enough, Kamiński lavishly employs light and sound effects. The first scene showed Lear in the opulence and glory of his court. When the audience see him for the second time, fate has already turned against the King, but the background against which he is presented remains essentially cheerful. The stage is lit and a hunting tune is played on the horns. The full impact of this scenery shall be seen when it is juxtaposed with the sinister mood of the next scene at Gloucester's castle. By reinforcing the dichotomy of light and darkness, cheerful cries and menacing silence, Kamiński sets the mood and foreshadows the development of the plot on the nonverbal level. The forest scene is essentially based on scene 1.4 (at Goneril's castle) with additions from some other scenes and verbal accounts of off-stage events. As usual, the dramatic material presents a remarkable combination of several episodes: Kent's re-entering into Lear's service in disguise (originally 1.4), the capture of Oswald on his way to Regan's castle where he repairs to deliver Goneril's letter,[21] the neglectful treatment of Lear by Oswald in Goneril's castle (presented as a narrative account of an off-stage

[21] The scene finds no exact counterpart in the original, yet it echoes the quarrel between Kent and Oswald near Gloucester's castle reported in 2.2 and in Gloucester's castle (2.2).

event), Kent's tripping Oswald (originally 1.4), and Lear's exchanges with the disguised Kent and the Fool (originally 1.4). The last mentioned component, however, constitutes a major departure from the original as the Fool is never physically present onstage, whereas most of his speeches are assigned to Kent. The scene ends with Lear ordering his train to head towards Regan's castle. Yet, on the point of departure, enraged by Kent's bitter remark,[22] Lear halts his knights, picks from the ground a handful of dust, and throws it in the direction of Goneril's castle. This gesture of utmost contempt is absent from the original play, and here serves as a substitute for the curses thrown by Lear at Goneril in 1.4, thus replacing the text with nonverbal symbolic action.

The reshuffling of Shakespeare's non-chronological order simplifies the plot as it sequences the events in their natural succession. Out of all alterations and additions, however, it is the treatment of the Fool and Kent which appears to be one of the most conspicuous structural alterations. Paralleling Nahum Tate's version of 1681, the Fool is entirely missing from the stage, though he is retained as an off-stage character. The text contains only a few brief references to his opinions, worsening health and ultimate death. Interestingly enough, the physically absent "śmieszek" manages to communicate from off-stage his disapproval of Lear's abdication and ironically offers his fool's cap to the impoverished King. The coxcomb is brought onto the stage by one of the attendant knights and finally passed to Kent, the newly appointed fool. The last mentioned in turn is not so much a faithful servant to the King but rather an envoy of Cordelia. His succinct, bitter remarks taken over from the Fool make him appear aggressive and reproachful, and occasionally even offensive. This attitude, however, becomes warmer and more compassionate in the storm scenes.

The plot in Act 2 highlights a series of open conflicts which set Edgar and Edmund, Kent and Oswald, and, finally, Lear and his

[22] Kent says "Gdybyście moim śmieszkiem byli, kazałbym cię ćwiczyć, kumie, za to żeście się przed czasem postarzeli" (Kamiński: 37). These words originate in the Fool's speech "If thou wert my fool, nuncle, I'd have thee beaten / for being old before thy time" (1.5.38-9).

daughters against each other. The proliferating stage directions emphasize the rising tension by intensifying such stage effects as darkness and the sinister sound of the approaching storm. Though the original dramatic material is retained, the speeches are shortened, which accelerates the action and sharpens the differences of opinions and attitudes. At the beginning of the act the tableau changes for the third time and the curtain rises to reveal the yard of Gloucester's castle. The reviser of 1828 sets the scene at night, and the atmosphere of sinister intrigue is established by the conventional use of darkness and silence. At this point the rewriting offers another lengthy dialogue in which one of the servants informs Edmund of the approaching war. Symptomatically, the dialogue is removed by the 1828 reviser. The subsequent fragment follows the plot of the play by Shakespeare. Edmund commands the stage, skilfully sets his traps, fakes a fight with Edgar, makes the latter flee and wounds himself to elicit Gloucester's gratitude and compassion. Both father and son talk to each other lovingly, and the stage directions repeatedly insist on exaggerated gestures and movements. With his arm still bleeding from the self-inflicted wound, Edmund kneels before his father, kisses his hands and, faking shame and embarrassment, reveals the wicked designs of Edgar. In a way paralleling the mood of the original, however, Edmund's cynical speeches are also marked by a touch of humour, as he clearly enjoys the irony of his false honesty. The subplot echoes the opening scene of the play, as Gloucester, misled by Edmund, curses Edgar and issues an order to pursue his younger son.[23] Regan accuses Lear's attendant knights of depraving Edgar and, an interesting detail, fails to conceal

[23] Enraged Gloucester threatens death to everybody who offers shelter to Edgar: "każdego, kto go zaś przed mieczem sprawiedliwości przechować się poważy, *tego* śmierć *równie jak i jego czeka!*" (Kamiński: 43, emphasis added). The indicated fragment is deleted by the 1828 reviser which leaves Gloucester a less revengeful and unmerciful father. In Shakespeare's original the corresponding lines read as follow: "By his authority I will proclaim it, / That he which finds him shall deserve our thanks, / Bringing the murderous coward to the stake: / He that conceals him, death" (2.1.60-4). Gloucester's statement indeed includes the death sentence on Edgar. Some controversy exists as to the meaning of the stake, which may refer both to the custom of chaining captives to a stake of wood or literally bringing Edgar to the place of execution. Most critics agree that the words do not imply that Edgar is to be burned at the stake (cf. Muir 1997: 60).

her affection for Edmund. Thus, the stage directions insist specifically that Regan should fix her loving gaze on Edmund.[24] From this moment onwards the focus of the scene shifts clearly to the developing relationship of Regan and Edmund. It is also worth noting that Shakespeare's *King Lear* does not include specific stage directions for Regan in this scene. Nevertheless, the usually talkative duchess remains conspicuously silent for many lines which indeed may suggest some stage business such as, for example, dressing Edmund's wound.

In the next scene Kamiński again removes certain portions of the text to connect fragments of the altered plot. The play focuses on the conflict between Kent and Oswald. The Duke of Cornwall and Regan find the quarreling men and order a humiliating punishment for Lear's envoy. Kent in the stocks is escorted off the stage.[25] Aware of Kent's true identity, Gloucester seeks in vain to make the Duke revoke his order. In the next scene Lear finds Kent in the stocks. Again the translation includes stage directions absent from the original. The king is supposed to seize one of the servants by the throat, drag him to the stocked royal envoy and make him immediately release Kent.[26] Thus, Kamiński's Lear, though sorrowful and aging, remains physically fit. The strength and determination displayed by Lear in this scene preview those which enable the old king to kill Cordelia's murderer at the end of the play. Having released Kent, Lear enters the palace, where he is reluctantly welcomed by Regan and Cornwall. Soon afterwards Goneril appears and is violently attacked by Lear. Regan warmly greets her sister and ostentatiously supports her cause. The original dramatic material is on the whole retained though some of the speeches are significantly shortened, particularly those of Lear and Goneril. The brevity of speeches only intensifies the conflict which is presented as a clear-cut opposition of good and evil. A representative

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[24] Compare the original stage directions: "Spoyrzawszy na Edmunda trzyma w nim wzrok miłosny" (Kamiński: 45).

[25] In the updated version of Kamiński's translation Kent is thrown onto the floor in the corner of the stage. The stage directions were clearly changed to facilitate the transition to the next scene in which Lear finds Kent in the stocks.

[26] In Shakespeare's play Lear is also infuriated by the ill-treatment of his messenger. Still, he leaves Kent and enters the palace alone to demand the release of the envoy. It is Cornwall who ultimately orders Kent's release.

example of the way in which rewriters compress the material without entirely losing the dramatic design can be found in the exchange between Lear and the Fool-Kent. In Shakespeare's version Lear inquires:

> Does any here know me? [Q]Why[Q], This is not Lear.
> Does Lear walk thus, speak thus? Where are his eyes?
> Either his notion weakens, [Q]or[Q] his discernings are
> lethargied – Ha! [Q]sleeping or[Q] waking? [Q]Sure[Q] 'tis not
> so. Who is that can tell me who I am?
> [F]Fool[F]: Lear's shadow. (1.4.217-222)

In Kamiński's rewriting the passage is reduced to:

> Lear: Nikt mnie tu nie zna! Nikt mi powiedzieć nie może, kto jestem.
> Kent: Cieniem Leara. (64)

Interesting enough, the exchange is originally placed in the scene which is absent from the rewriting[27] and, therefore, it had to be interpolated into another scene featuring both characters. As if to make up for the loss and, no doubt, to take full advantage of the suggestiveness of the image, Kent refers to Lear's shadow twice: first when Kent re-enters Lear's service, and then again, in the scene at Regan's castle shortly before the storm scene. Other cuts of dramatic material are compensated by intensifying sound effects which signal the approaching crisis.

Lear leaves the palace accompanied by Kent who at this point sheds the posture of a bitter fool and becomes a caring and compassionate companion. At the castle, Edmund again commands the stage. He informs the Duke that Gloucester has insisted on following the King as he places his loyalty towards Lear over vassal obligations to the Duke. The dialogue is continually interrupted by sounds of an approaching storm. Edmund remains alone on the stage and, in his soliloquy, admits he has noticed the affection of both Goneril and Regan. Two letters in which the sisters declare their love soon confirm his expectations. The act ends with Edmund in a predicament.

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[27] In fact it is reported in a dialogue between Kent and Gloucester at the beginning of the play.

Act 3 abounds in scenes featuring a great accumulation of despair, terror and frenzy. In comparison with Shakespeare's *King Lear*, the dramatic material of Kamiński's Act 3 is reshuffled, shortened and stripped of its metaphysical dimension, particularly with regard to the storm scenes, and the parts of Lear and Gloucester. Kamiński consistently amplifies the emotional effect by adding stage effects, but he does not allow the characters to contemplate their fate. Accordingly, the Act opens with a new tableau of some isolated place with a humble hovel. When Lear rushes onto the stage it is night and the storm is in full swing.[28] The stage directions call for a conventional repertoire of gestures and movements to denote the high emotions of the dramatic figures. The outpourings of rage and despair of the forlorn monarch are consistently juxtaposed with the increasingly affectionate behaviour of Kent and Edgar. Teary-eyed and bending to kiss Lear's hand, Kent insists that Lear should withdraw into the hovel. Similarly, Edgar communicates his compassion both by means of stage business and in numerous asides. Unwilling to enter the hovel, Lear weeps and cries till he falls unconscious, which coincides with yet more powerful thunder. Kent and Gloucester carry the king into the hovel where, following a brief exchange, they decide to escort Lear to a "safe place". This vaguely defined destination is replaced by the reviser of 1828 with "Dover" where Cordelia's forces are said to have landed. War is in the air.

Meanwhile, at the castle, Edmund has already informed the Duke about his father's aid to the abdicated king. The attention of the audience is briefly focused on the growing rivalry between Regan and Goneril. Edmund's apparent manoeuvering between the two becomes increasingly difficult as neither of the sisters wants to leave the other alone in his company. Gloucester is summoned before the Duke. At this point, however, the manuscript appears confusing. The text implies Edmund's exit, but the stage directions call for it much later, with no entrance in-between. This may suggest that Edmund remains on the stage when his father is interrogated and blinded which would add special emphasis to his villainy. The scene as such combines

[28] Cf. the original stage directions in Kamiński's manuscript: "Dzika okolica na boku, w głębi licha chatka. Okropna burza", and the subsequent addition: "Noc" (76). The stage directions also specifically insist on Lear's frenzied entry ("wylatując" (77)).

the pre-Romantic tendency to intensify horror and the Neo-classicist reluctance to on-stage violence. Enraged by Gloucester's unbroken allegiance to the king, Cornwall seizes Gloucester and drags him behind the flights, where, against the background of frantic cries, he plucks out his eyes. Spurred by Cornwall's cruelty, a servant attacks him with a sword. The actual assault is executed off-stage, and the audience infer the course of events by listening to the on- and off-stage characters. Such a dramatic technique apparently safeguards compliance with the aesthetic requirements of the times, though it may also entail some risk of comicality as, for example, when Cornwall, invisible behind the flights, receives his fatal wound:

> Regana: Cóż to ci małżonku!?
> Kornwal: Jestem ugodzon –
> Regana: Czy mocno?
> Kornwal: W samo serce – (Kamiński: 96)

In Kamiński's rewriting, Regan spares the life of the servant who has freed her from her hated husband, a doubtful ethical motivation, even if compared with the original plot by Shakespeare.[29] Blinded Gloucester enters the stage and calls Edmund to avenge his father. Regan tells Gloucester that it was Edmund who denounced him as a traitor, and Gloucester's despair rivals Lear's madness in the storm scenes. Act 3 ends with Gloucester staggering across the stage, crying and shaking his fists at Edmund.

Act 4 strikes a deeply sentimental note and following the climactic developments of the previous act, the action slows down and features a series of father-child reunions. Lear is led to Cordelia, and Edgar joins blinded Gloucester. Both scenes rely heavily on the strategy of reinforcement and the stage directions insist on an increasingly affectionate style of acting. It may seem that the wounds, though bleeding, shall heal. At the same time, however, the political situation is rapidly deteriorating. When news is spread about the rebellion, the dukedoms stand on the verge of civil war.

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[29] In Shakespeare's play Regan kills the servant by stabbing him in the back. The assault is carried out onstage but Cornwall dies from his wound afterwards, and the news of his death is brought by a messenger sent by Regan to Albany.

Before we plunge into the world of politics, however, the prevailing mood is that of intimacy and compassion. Accordingly, in the first scene the curtain rises to reveal wilderness and Edgar leading Gloucester to the cliffs of Dover. In the original, their wandering is interspersed with a few other scenes, these being Albany's condemnation of his wife (4.2, staged in the Duke of Albany's palace), Kent's conversation with the Gentleman (4.3, the French camp at Dover), Cordelia's orders to search for Lear (4.4, Dover), and Regan's attempt to intercept Goneril's love letter to Edmund (4.5, at Gloucester's castle). To avoid frequent changes of setting, the rewriters preserve only one of these scenes, i.e. Albany's condemnation of his wife, whereas the material originating in the omitted scenes is either missing, summarized in narrative accounts, or interpolated into other scenes. In the scene with Albany, Goneril first enters the stage and briefly comments on her love for Edmund and the recent developments at Gloucester's castle. Goneril's soliloquy is interrupted by the entrance of the Duke of Albany, and the interpolated stage directions call for an impatient and angry entry.[30] The Duke condemns Goneril's ill-treatment of Lear (the lines indeed originating in Shakespeare) and her adulterous affection for Edmund (in Shakespeare's original Albany is not yet aware of his wife's betrayal). The dialogue is interrupted by the sudden entrance of Regan, who rushes onto the stage in panic. Her entrance constitutes yet another striking departure from the original play in which the sisters met only after the battle in Act 5. Regan brings the news that the French forces have invaded Britain and that the country is rising in defense of the wronged king. Widowed Regan entrusts full power and authority into the hands of Edmund, Count of Gloucester. Albany gathers military forces to suppress the uprising.

The motives of internal rebellion and foreign invasion in Kamiński's rewriting deserve special attention as they were both relevant to Polish history of the times. This relevance was further intensified by Kamiński's choice of the word "rokosz" to denote the

[30] Cf. the original "Wchodzi ponury, niespokojny – idzie wielkim krokiem, ogląda się iskrzącymi oczami – nie odpowiadając bynajmniej na pierwsze Goneryli zapytanie" (Kamiński: 102).

uprising in defense of Lear. Thus "rokosz", deleted by the reviser in 1828, made an appeal to the Polish tradition of armed resistance to the ruling monarch when the king was perceived by the gentry as oppressive or arrogating to himself illegitimate prerogatives. Significantly enough, the tradition of resistance to authority found a new meaning in the era of partitions. For Poles of the time the rulers were not only foreign but also represented the absolutist system so intolerable for a people accustomed to a parliamentarian system of government based on the consent of the governed. Additionally, Kamiński goes out of his way to magnify the role of the internal rebellion in Britain at the expense of that of the French invasion which he plays down. Clearly departing from Shakespeare's original, Kamiński delays as long as possible any hint about the presence of foreign forces on British soil. They have been only "deployed on the border". When the development of the plot leaves him no escape, the translator states euphemistically that "the French landed in Dover". Possibly, what Kamiński wanted to avoid was any parallels with the Russian invasions ordered by Empress Catherine (like Cordelia a female ruler) which led to the destruction of the Polish state in 1795. Any such correspondence would have made it difficult to present Cordelia as a positive character. Therefore, notwithstanding his tampering with the plot, Kamiński still finds it necessary to justify Cordelia's actions, and he does so almost immediately after Lear has banished his daughter. This is how Kent explains Cordelia's actions to Gloucester who, in turn, is clearly worried by the presence of the French troops and links it with Lear's arrogant treatment of the King of France and Cordelia on their departure:

> [...] ona [Cordelia] to uprosiła małżonka swego, aby postawił wojska na granicy nie dla zemsty, ale dla obrony ojca jej ukochanego skoroby się wyrodne córki na jego zelżenie poważyć śmiały. (17)

In fact these words originate in Cordelia's speech from Act 4:

> O dear father!
> It is thy business that I go about;
> Therefore great France
> My mourning and important tears hath pitied.

No blown ambition doth our arms incite,
But love, dear love, and our aged father's right. (4.4.23-8)

By putting these words into the mouth of Kent, Kamiński in fact omits Kent's original comment from Act 3 in which the latter gives a more politically sober insight into the causes of the approaching confrontation. Shakespeare's Kent did not doubt that France was interfering in the internal affairs of Britain not only to defend the ill-treated former king but also because the conflict between the dukedoms had enabled the French to take advantage of the resulting chaos to successfully complete a clever political design:

There is division,
Although as yet the face of it is covered
With mutual cunning, 'twixt Albany and Cornwall (3.1.19-21)[31]

Since the military conflict sets against each other the two essentially positive characters, Albany and Cordelia, the stand of the former must be clearly motivated. In Shakespeare's play, Albany seems to be a weak and unresolved figure. He makes his decisions sluggishly and, probably, he owes much of his final victory to Edmund. This impression is somewhat deepened by the fact that he is a cuckold, called by his own wife "an usurper of her bed". In Kamiński's translation, however, the Duke acts firmly and purposefully. His speeches are succinct, without a shadow of hesitation. This effect of firmness is achieved by consistent cuts in Albany's speeches and by compressing the original linguistic material. For example, in Shakespeare's play, Albany receives a letter informing him about the mutilation of Gloucester and the death of Cornwall. He sees this death as an act of providence:

This shows you are above,
You justicers, that these our nether crimes
So speedily can venge! (4.2.79-81)

[31] In the Quarto version of the play Kent is even more explicit: "But, true it is, from France there comes a power / Into a scattered kingdom; who already, / Wise in our negligence, have secret feet / In some of our best ports, and are at point / To show their open banner" (3.1.25-34), the lines are quoted after Kenneth Muir's edition of *King Lear* (1997) while R. A. Foakes omits them.

and emphatically declares his sympathy for Gloucester:

> Gloucester, I live
> To thank thee for the love thou showd'st the king,
> And to revenge thine eyes. (4.2.95-7)

Despite the obvious emotional potential of these lines, neither of them is preserved in the rewriting. To the contrary, Albany's ethical dilemma is reduced to a single sentence, where while acknowledging the moral corruption of his allies, and the divine punishment they deserve, he nevertheless sees his *pro bono publico* duty in defending his country against foreign troops.[32] Consequently, Albany, though less compassionate and philosophical, becomes also a far more resolute and independent figure.

Following the scene with Albany in Act 5, the action returns to the cliffs of Dover where Edgar has guided the blinded Gloucester. The arrangement of the scene faithfully follows the play by Shakespeare. Thus Edgar convinces Gloucester that they have reached the edge of the cliff, and Gloucester leaps into an imaginary abyss and faints. Edgar pretends to find Gloucester, miraculously saved, under the cliff. Gloucester regrets his attempt at suicide and rewards Edgar with precious stones. At this point, Lear enters the stage adorned with flowers. The text echoes Scene 4.6 and includes Lear's attempt at preaching. The episode features an interesting riddle which usually forces translators to make a radical interpretive choice. In this scene, Lear turns to Gloucester to share his recently acquired knowledge on the futility of human endeavours. But Lear's mind is distorted and his thoughts are racing wild; a new idea catches his attention and he stops plotting against his sons-in-law:

> When we are born, we cry that we are come
> To this great stage of fools. This'a good block:
> It were a delicate stratagem to shoe
> A troop of horse with felt. [F]I'll put't in proof[F]
> And when I have stolen upon these son-in-laws,
> Then, kill, kill, kill, kill, kill, kill-! (4.6.178-83)

[32] Compare the lines in Kamiński's rewriting: "Bogowie, ja waszym sądom spierać się nie śmiem, chostajcie! Karzcie! Ale ochraniajcie dobro powszechne" (107).

The ambiguous sentence "This'a good block" may be either associatively linked to Lear's preaching and the idea of *theatrum mundi*, or to the trick that Lear intends to play on his sons-in-law. If the sentence belongs to Lear's preaching, the word "block" could be suggested by the stage as it was often referred to as a scaffold, and, by implication an executioner's block. Yet, it is also possible that Lear takes off his hat to preach, as was the custom, holds it in his hands, and is intrigued by the softness of the material. In this case his remark could refer to the hat, as fingering the felt would bring him naturally to devising his delicate stratagem. If Lear is not wearing a hat in this scene, he may also take that of Edgar or Gloucester. It is also possible that Lear mistakes a stone or stump of a tree for a mounting-block, and then quibbles on the word (cf. Foakes 1997: 340-1, Muir 1997: 165).[33] In Kamiński's rewriting Lear's speech is stripped of any ambiguity and is appended with precise stage directions enhancing the coherence of the staging:

> Lear: ...wszak z płaczem na świat przychodzimy. (*gdy to mówi bierze jego kapelusz i obraca na ręce*) ja ci dam naukę, słuchaj!
> Gloucester: Oby się bogowie nad tobą ulitowali!
> Lear: Kiedy się rodzimy, płaczemy dlatego, że nam powietrze nie smaknie, że wchodzimy na tę scenę głupców – i musimy grać ich rolę – ten kołpaczyk bardzo wygodny – byłby to podstęp wożenny – gdyby pleśnią całemu wojsku konie podkuć można było – tak też ja zrobię! A potem z cicha, cicha! Napadną królewskich zięciów moich! A tuście! Zabijaj! Zabijaj! Śmierć bez przebaczenia, śmierć wam złoczyńcy! (*biega po teatrze*) (116-7)

Running frantically across the stage, Lear is finally seized by the knights from Cordelia's train. When they attempt to lead him to the French camp, the king violently objects and runs away, letting the knights chase him behind the flights. Only Gloucester and Edgar remain on stage. It is then that Oswald enters. He notices Gloucester

[33] For a discussion of the possible meanings of the phrase cf. also Winifred L. Frazer "King Lear's Good Block", *Shakespeare Quarterly* 28 (1977): 345-5, George Walton Williams, "Second Thoughts on Lear's 'Good Block'", *Shakespeare Quarterly*, 29 (1978): 421-2. Frazer argues that Lear refers to a scheme or stratagem, whereas Williams claims Lear speaks about his headdress, qtd by Dessen (1984: 171).

and immediately darts forward to kill the proclaimed traitor. The stage directions, interpolated by the rewriters, describe the on-stage action, whereas the original dialogue of Edgar and Oswald is entirely deleted. Edgar runs to Oswald, wrests the weapon from his grasp and dips it in his chest. Oswald falls behind the flights from where, as in the case of Cornwall, he announces his own death:

> Oswald: Jestem przeszyty! Umieram! (Kamiński: 119)

Dying from his wounds, however, Oswald gives Edgar Goneril's letter which he was to deliver to Edmund. While reading, Edgar, spontaneously condemns his brother and inadvertently mentions his name. Gloucester overhears the words and becomes anxious. The reunion of Edgar and Gloucester, an off-stage event in Shakespeare's play, is presented in a way which strongly amplifies and elaborates on the sentimentality of the scene. The meticulous stage directions repeatedly insist on exaggerated outbursts of affection and tenderness. Edgar grasps Gloucester's hand and throws himself to his knees. Then, clinging to his father, he confesses the truth:

> (*Gloucester usłyszawszy mocno wzruszony. Edgar podaje mu rękę i pada ze łzami do nóg jego.*)
> Gloucester: Dlaczego tak drżysz? Czemu tak mocno ciśniesz rękę moją? Cóż ci to? [...]
> Edgar: Wyznaję, że jestem synem. (*ciska się na łono jego*)
> (*Gloucester prawie bez zmysłów z radości całując głowę jego*) (Kamiński: 121)

Soon afterwards the curtain rises to reveal yet another succession of highly sentimental tableaux set in Cordelia's chamber in Dover. Sleeping Lear is seated in an opulent chair, with Cordelia kneeling at his feet and the Knight is standing at his side. A few more knights gather in the background. The Doctor enters and suggests waking the King up. Lear is moved with his chair towards the front of the stage and Cordelia kneels again. When Lear does not wake up, Cordelia kisses him gently. Kent appears and kneels beside Cordelia, whereas Lear gradually regains consciousness. Cordelia speaks for the first time in this scene and inquires about his health. Significantly enough, the preceding action was almost exclusively nonverbal and replaced about

forty lines of Shakespeare's text. This loss of linguistic material is surprisingly compensated by the incorporation of the previously omitted mock-trial scene. The resulting playscript, discussed earlier in the chapter, is a combination of a few scenes originating in Act 3 and 5. Throughout the scene, Lear shows some signs of mental derangement but the overall impression is that of the King regaining control of his senses. Lear is shown as a loving father, finally regretting the harm he has done to Cordelia. Yet, the restored family order cannot change the course of events and soon dark clouds gather on the horizon.

Act 5 is extremely brief and constitutes less than one tenth of the entire manuscript. The major events are the battle with the French forces, the duel of Edgar and Edmund, the death of Regan and Goneril, and finally that of Cordelia and Lear. As long as the plot as such follows the original plot by Shakespeare, the narrative mode is predominantly that of nonverbal stage action, and the few extant speeches are reduced and stripped of rhetoric. Again, the dominant mood is that of terror and black despair. The battle scene is staged exclusively by sound effects, which indicate first the onset of fighting, and then retreat and pursuit. The camp, however, remains peaceful, and Goneril emerges from her tent when the sounds of pursuit die down. She talks to her servant, who assures her of Regan's imminent death from poisoning. In Shakespeare's play Goneril's treacherous move is revealed only later, and it is rather hinted than openly stated. Ailing Regan does not come out of her tent to see the procession of prisoners, Lear and Cordelia among them. Edmund issues a secret order to execute Lear and Cordelia. Albany insists on transferring the royal prisoners into his custody. This leads to an open conflict between the Duke and Edmund in which Regan staunchly supports the latter. In an attempt to prevent Regan's marriage with young Gloucester, Albany compromises Edmund and Goneril by revealing their adulterous relationship.

Edgar, whose identity is hidden under his armour, challenges Edmund to duel with him. The brothers fight and Edmund falls, fatally wounded. Dying Regan gathers her weakening strength and stabs Goneril. Both sisters are removed from the stage to die with Edmund's name on their lips. Edmund inquires about the name of the man who

has defeated him. Facing death, he regrets his conduct. Enters Kent and inquires about Cordelia. Edmund confesses that he has ordered her execution. At this point, Lear enters the stage, carrying dead Cordelia in his arms. Then, he gently lays Cordelia's body down and kneels beside it. Albany and Kent support the king who tries to revive his daughter. Lear dies with the haunting image of Cordelia before his eyes. Kent, Edgar and Albany stand over the bodies of the royal family. The final lines of the play are delivered by Albany who humbly accepts the decrees of providence, and sadly reflects on the transient nature of kingdoms and nations.

4.4. Summary

Jan Nepomucen Kamiński's *Król Lear* appears to be an interesting example of a theatre-oriented rewriting. The translation was not intended to acquire a literary position and served as a playscript for a series of successful performances in the years 1816-42. The strategy adopted by Kamiński stemmed, no doubt, from the peripheral position of Shakespeare in the hosting literary system as well as from the strength of the prevailing literary and theatrical conventions. These circumstances, coupled with the clearly theatrical purpose of translating, account for the choice of the German adaptation of *King Lear* by Friedrich Schröder as the intermediate source text. Viewed against the background of the primary source text, however, the rewriting was characterized by profound changes on all communicative levels of the play. Consequently, Kamiński adjusts the play on the structural (dramatic) level by altering the plot and sub-plots, shifting the positions of scenes, omitting and altering scenes, cutting the list of players, adding new characters, and reporting omitted scenes in the form of a static dialogue. Changes of another type pertain to the linguistic level and include, for example, omissions and interpolations of individual lines to clarify ambiguity or delete bawdiness and references to foreign proverbs and idioms, simplification of verbal imagery and rhetorical patterns. Finally, the translation affects also the nonverbal dimension of performance due to omissions and additions of stage directions, alterations in the existing stage directions, the repetition and amplification of existing nonverbal signs.

Characteristically enough, most of the shifts and alterations seem to have been motivated by the translator's desire to explore the performant potential of the play rather than to present the play in its full referential richness. The translator employs the strategy of reinforcement and restriction, making an occasional recourse to diversion or subversion of the original codes of performance. On the whole, however, all these strategies aim at purging the text of elements which could not be represented on the stage due to its technical limitations or the prevailing theatrical conventions. This concerns in particular the necessity of limiting the number of changes of locale in order to ensure the continuity and fluency of staging. Accordingly, as a result of frequent omissions or mergers of the scenes enacted in the same place, the number of such changes in each act is reduced to two, with the exception of Act 4 where there are three changes of locale. The total number of possible settings does not exceed eight (the Prologue: Lear's chamber, possibly a throne room; Act 1: Gloucester's castle, the Forest; Act 2: the yard in Gloucester's castle, Gloucester's castle; Act 3: Gloucester's castle, Wilderness; Act 4: the road to Dover, Gloucester's castle, Cordelia's chamber in Dover; Act 5: British camp). The translator also eliminates the nonverbal codes which could confuse or unsettle the audience. Consequently, Edgar's part is significantly diminished (he appears in the storm scene only, and is absent from the mock-trial scene). Although Edgar still appears under the disguise of a Bedlam beggar, most of his speeches in which he explores the motif of possession and exorcisms are omitted. Moreover, the rewritten playscript does not allow the direct staging of violence and death. Apart from Lear, all characters destined to die, give up their lives off-stage. Cornwall and Oswald die from wounds, obscured behind the flights; Regan and Goneril, in agony, are carried away from the stage. There are no specific stage directions for Edmund, but one should expect that he too was carried away from the stage shortly before his death.

Another important feature of Kamiński's rewriting is his concern with the interpretative consistency of staging. The translator simplifies the plot along clear interpretative lines and avoids ambiguity which could blur the black-and-white ethical divisions which seem central to his concept of the play. Each of the acts sets a distinctive mood and

appeals to different communication channels. Act 1 has an expository function and is significantly affected by the Neo-classicist conventions. Consequently, most of the events are narrated in a static dialogue rather than presented on stage. Act 2 develops the plot and the subplots. It also signals the developing relationship of Edmund and Regan, which enhances understanding of the subsequent course of events. Major structural shifts occur in Act 3, which consists of two scenes only: the mutilation of Gloucester and the storm scene featuring Lear's rage and despair. Both scenes are accompanied by numerous stage effects which produce the atmosphere of intensifying terror and frenzy. Act 4 is essentially sentimental and the plot culminates in two father-child reunions. Act 5 follows the original design of Shakespeare, but replaces text with nonverbal narration.

An important aspect of Kamiński's strategy is his modifications of character designs. The interpretative consistency, as understood by the nineteenth century rewriters, required that the style of acting should not give rise to an alternative interpretation of the motivation of characters. Thus, for example, Regan and Goneril are presented as unequivocally wicked and degenerate, while the images of Lear's rashness are weakened. The speeches and soliloquies of the dramatic personae are made succinct, and conflicts are presented sharply, without exploring the psychological dimensions of the characters' predicaments. The original speeches are frequently compressed, incorporated into other scenes, or, as it occasionally happens, assigned to other characters (e.g. most of the Fool's speeches are assigned to Kent). The strategy of making speeches more declarative and succinct affects the balance of the performance and, in some cases, changes the perception of the characters (e.g. Albany, whose speeches are significantly shortened, appears as a stronger and more determined figure).

Finally, the underlying motivation of most of the shifts introduced by the rewriter is to intensify the emotional impact of the performance. This is achieved mainly by augmenting sentimentality and conventional means of the actors' expressiveness. Accordingly, the text includes numerous stage directions referring to intonation, gesture, movement, lighting and sound effects. The sentimental effect is achieved primarily in the scenes of father-child reunions. Verbal outpourings of love and care are accompanied by pathetic gestures,

movements and conventional changes in the intonation pattern. Thus, the characters are expected to bend and kiss hands, kneel before their superiors and elders, etc.[34] Elaborate nonverbal signs also appear in scenes featuring violence and cruelty. Here actors are repeatedly asked to cry, shout, shed tears and lament in such scenes as the mutilation of Gloucester, or the death of Regan and Goneril. Finally, the scenes of Lear's rage and despair are accompanied by various stage effects which underscore the hostility of the weather and the tragedy of the abandoned monarch. Nonverbal signs serve also to intensify or anticipate conflicts and crises. Kamiński routinely takes advantage of the conventional dichotomy of light and darkness to mark moral divisions and anticipate the development of the plot. Thus, the episodes of plotting are enacted in darkness, whereas Lear is presented on a well-lit stage, with music in the background.

The extensive omissions of speeches, dialogues and scenes expose the barebones of Shakespeare's main plot. As long as in the original play the plot is developed in a series of scenes enacted in various settings, in Kamiński's *King Lear* the plot culminates in a few major scenes, while the remaining events are omitted, narrated or incorporated into the existing scenes. The language of the translation, stripped of rhetorical complexity and ambiguity, remains pointed and precise, thus enhancing the illocutionary purity of utterances. It serves to express the characters' intentions and feelings, and frees the audience from the effort of reading between the lines. A characteristic feature of Kamiński's rewriting is the repetition of phrases or concepts which he finds particularly fitting or suggestive (e.g. Lear's shadow is mentioned twice in the play, in both cases by Kent.) Contrary to the Neo-classicist insistence on generic purity, Kamiński occasionally allows for humour in the tragedy. In such cases, his language flows naturally, drawing from the patterns of popular comedy.

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[34] Cf. the stage directions for Edgar in the storm scene: "czułym głosem, tknięty widokiem króla, zawsze w tym sposobie szalonego udając" (17); again for Edgar in the reunion scene "podaje mu rękę i pada ze łzami do nóg jego", "ciska się na łono jego" (121); for Gloucester in the reunion scene "prawie bez zmysłów z radości całując głowę jego" (121); for Kent in the mock-trial scene "ze łzami całuje rękę jego", "ściska jego nogi" (148).

All communicative levels of Kamiński's rewriting serve to present a uniform vision of the plot, which is a story of a royal father driven mad by filial ingratitude. The version is coherent and consistent, and the translator shows a clear preference for the performant rather than for the referential function of performance. The vast concessions made in favour of the receiving culture ensured the substantial popularity of Kamiński's rewriting. Yet, paradoxically enough, the same features which made the translation so suitable for the current demands of the stage barred its way into the literary canon.

Chapter 5

Józef Edmund Paszkowski: Making the Literary Canon

5.1. The Translator

Józef Edmund Paszkowski (1817-61), by far the best known Polish nineteenth-century translator of Shakespeare, was a Romantic escapist. What strikes even a casual observer, is the dichotomy of his life, oscillating between the necessity to earn a living as a clerk in government offices and his burning literary ambition. Thwarted in one place, he tried to compensate his failure in another. Thus, when the fall of the November Uprising and the closure of all Polish universities foiled his academic aspirations, and the unfavourable opinions of the critics put an early end to his poetic attempts, Paszkowski resigned himself to translating. Here he could find an outlet for his creative energy and escape from the stifling atmosphere of the 1840s in the Congress Kingdom. Struggling with tuberculosis, Paszkowski worked steadfastly and somewhat hurriedly, not waiting for any acknowledgment of the value of his translations.[1] He never lived to see them published as

[1] The superiority of Paszkowski's translations gained immediate recognition, cf. the early reviews in *Biblioteka Warszawska*, 1842, Vol. 1, 205-8, *Kronika Wiadomości*

a whole collection, nor did he see them performed on stage. In fact, the theatre, such as it was after 1831, was almost completely absent from his life, and his fascination with Shakespeare was purely literary in nature. The full recognition of his creative powers came only posthumously after the publication of his works in the first complete collection of Shakespeare's plays in 1875-7. Scattered over periodicals when he lived, and later subject to unending mutilations in the theatre, Paszkowski's translations were finally admitted into the Polish canon of Shakespeare's plays where their prominent position has never been questioned.

Paszkowski's father, Dominik, was a staff officer with Prince Józef Poniatowski, and later a plenipotentiary in the Prince's estate in Jabłonna near Warsaw. Given the political and military agenda of his father's patrons, Paszkowski grew up in the Polish patriotic ethos.[2] In his adolescent years, he witnessed the brief rise and fall of the Polish hopes for independence. When the November Uprising of 1830 was put down, however, the Russian authorities initiated the policy of stamping out everything that might have been seen as potentially seditious or disloyal. Due to large scale emigration, the intellectual life in Warsaw rapidly diminished, whereas administrative repressions, such as the closure of all Polish universities, deportations to Siberia and strict censorship, accentuated the sense of defeat. These factors also affected the young Paszkowski. Eager to learn, Paszkowski nevertheless could not continue his studies, and his formal education finished upon graduating from the Provincial School of the Piarists in

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Krajowych i Zagranicznych, 1856, No. 60, 4, *Nadwiślanin*, 1841, Vol. 2, 87-8, as well as in Tarnawski (1914). Also more recently, in the course of the debates on S. Barańczak's translations of Shakespeare's plays, the high standard of Paszkowski's translations has been repeatedly emphasized, cf. the papers and panel discussion following the conference in Gdańsk in 1993 on the Polish reception of Shakespeare (Ciechowicz 1993).

[2] Paszkowski's family were actively involved in the political and cultural events of the period. His uncle, Franciszek Paszkowski (1778-1856) was a general, a participant of the Napoleonic Wars, and an ardent follower of Tadeusz Kościuszko. He also authored a biography of Kościuszko, published posthumously in 1872. His brother, also Franciszek (1818-83), was a painter and member of the Galician Parliament. He, in turn, authored a biography of Prince Józef Poniatowski published in 1878, which he compiled from the materials collected by his father in Jabłonna. Cf. "Józef Edmund Paszkowski" in Raszewski (1973: 699).

Warsaw. In 1834 Paszkowski was appointed clerk in the Department of Religion and Public Education in Warsaw. Regularly promoted, he worked in the administration of schools and colleges for the next twenty five years.

Given the circumstances, Paszkowski's fluent command of several languages and familiarity with foreign literature came mostly from self-study. In 1840 Paszkowski published his first translation of a play by Victor Hugo to be followed by translations of J. W. Goethe, F. Schiller and G. Byron. Paszkowski also tried his pen as an author, and in 1842 published a collection of poems either translated or written by himself. The latter, however, failed to win desirable appreciation of the critics.[3] Discouraged, Paszkowski concentrated on translations from German and English. Ten of his translations of Shakespeare's plays (including *King Lear*) were published in the periodical editions of *Biblioteka Warszawska* over the years 1852-62, the remaining three appearing in print posthumously. Significantly enough, all of Paszkowski's translations were included in the first complete collection of Shakespeare's works edited by J. I. Kraszewski and published in the years 1875-7.[4]

In addition to translating, Paszkowski also developed a linguistic interest in the Polish language. In Warsaw pedagogical circles of the 1840s, linguistics of sorts was becoming increasingly popular. The interest in the native language may have been particularly encouraged by the historical circumstances of the occupied country. Hence the budding research studies focused on the evolving word register, along with idioms, proverbs and dialects of Polish. Paszkowski himself left in manuscript a dissertation on Polish proverbs. In fact, it is precisely Paszkowski's profound knowledge of Polish phraseology and dialectic variations which made him capable, more than any of the previous translators, of rendering the vitality of Shakespeare's style. While translating, Paszkowski strove to differentiate the manner of speech of particular characters by varying the word register, syntax and, sometimes, signalling phonetic differences. Particularly Paszkowski's experiments with dialects, along with the frequent incorporation

[3] Cf. Tyszyński 1842: 205-8.

[4] It is significant that Kraszewski decided to use all of Paszkowski's translations, and included the translations of Stanisław Koźmian and Leon Ulrich only if a Paszkowski translation was not available.

of Polish proverbs, seemed very rare among Polish translators of Shakespeare.

Viewed against the background of earlier translations, the superiority of Paszkowski's style lies in his excellent command of both languages, and his adherence to the spirit of the original in its full referential richness. Though the overall quality of Paszkowski's translations improved with time, the later texts also included some occasional errors, resulting, perhaps, from haste or deteriorating health. As a rule, however, Paszkowski shaped his translation in accordance with the properties of his source text, making no concession for the requirements of the theatre, a policy so apparent in the case of Kamiński's rewriting. Neither was his strategy in any way derivative of Neo-classic preferences of the previous age. To the contrary, Paszkowski's understanding of Shakespeare was essentially Romantic, with the overall emphasis of the literary dimension of Shakespeare's plays.

5.2. The Time

Romantics admitted Shakespeare into the literary canon. Yet, while enthusiastically embracing the imaginative potential of Shakespeare's plays, they rather concealed the Elizabethan cock-pit and announced the advent of *le spectacle dans un fauteuil*. The Romantic understanding of Shakespeare was essentially poetic in nature. Paradoxically enough, fascinated with the idea of drama as such, the Romantics looked slightingly upon the contemporary theatre with its crude illusionist techniques which would so easily transform pathos into comicality. Accordingly, Romantic writers authored eclectic and flamboyant plays which found their proper representation on the stage only decades after having been written.

Polish Romanticism did not veer from the European trends. However, in the case of the Warsaw stage under Russian rule, the restrictions in the choice of the repertoire did not stem from aesthetic reasons alone. The strict censorship introduced after the fall of the November Uprising in 1831 banned all potentially seditious plays, including the works of the Polish émigré playwrights and translations of Shakespeare. The absence of Shakespeare, the alleged propagator

of regicide, was particularly conspicuous as it coincided with a growing critical recognition of the playwright. The Polish literary milieu repeatedly declared their appreciation for Shakespeare, and insisted on reshaping the reception of his works which, they believed, had been already distorted by Neo-classicist rewritings or simplistic stagings. The strength of those tendencies prompted new developments in literature and could have inspired an evolution of the Polish stage towards a more sophisticated and mature style of performing. Juliusz Słowacki, for example, putting the final touches to his *Balladyna*, a play structurally akin to *Macbeth*, wrote to his mother:

> to those who fail to grasp the essence of his poetry, Shakespeare often seems like a child or a madman, whereas each of his scenes proves his excellent knowledge of the human heart, and testifies to the greatness of his poetic genius. (1990: 33, translation mine)

On the other hand, Maurycy Mochnacki, one of the most influential critics and a revolutionary firebrand, complained in 1830, thus shortly before the outbreak of the uprising:

> He [Shakespeare] shall be ever a patriarch of each theatre. ... Neither opera nor that which flatters our senses and enchants our eyes and ears, but tragedy should rule our stage. ... Such a taste should be inspired, spread and strengthened, and this is the primary obligation of theatrical institutions. ... Today everything must be flamboyant, rich and loaded, everything is for the eyes, and nothing for the soul, and what is bad elsewhere seems even worse with us … Hamlet and Macbeth have no power over our minds: they are dwarfed like Pygmies and Lilliputians when compared with the real giant of our stage, *Chłop milionowy*[5] … Let all those who can think and write protest against the public taste! Never has greater vandalism threatened our stage. People have forgotten to experience true feelings! The light of genius has faded away. All depends on a dressing room and sets. (1991: 3-4, translation mine)

However, when Paszkowski began translating Shakespeare's plays, the intellectual ambiance within the Russian governed territories was almost completely devoid of its former intensity and reformatory

[5] Allegorical melodrama by Ferdinand Raimund, Staged in Warsaw in 1829.

impetus. Members of the former literary establishment became émigrés, the stage was subject to strict censorship, and the prevailing mood was one of defeat and hopelessness. Consequently, Paszkowski's choice of Shakespeare was dictated by the Romantic cult of the playwright, but not by the demands of the stage. In fact, Paszkowski was not involved in any theatrical activities which might have shaped his vision of the plays performed on the stage.

Unfortunately, the exact date of Paszkowski's translation of *King Lear* cannot be established. The play was published in *Biblioteka Warszawska* in 1860, but the manuscript, no doubt, could have been ready for publication much earlier. The translation is likely to have been based on the 1790 edition by Edmond Malone, though Paszkowski could have also consulted the edition by Charles Knight published in the years 1839-43. The text features in Kraszewski's collective edition of Shakespeare's works, and the successive reprints of the edition. Although the translation has always been seen as part of the canon, the theatrical fortunes of Paszkowski's *King Lear* seem surprisingly changeable.

Despite the pan-European recognition of Shakespeare, the post-Romantic theatre found it difficult to stage his plays without substantial alterations. Naturally, this pertained also to the Polish theatre which in the 1860s regained some elementary control over its repertoire, including the suspension of the ban on Shakespeare's plays.[6] Yet the new difficulties stemmed from the intensifying illusionist tendencies in the theatre of that time. Consequently, frequent changes of locale, so typical of Elizabethan drama, became a great obstacle in the theatre which felt obliged to provide for elaborate scenery and rich, quasi-historical costumes. Given the technical limitations of the theatre, professional revisers of playscripts customarily adjusted plays to the conventions operative on the target stage. This involved rearranging the plot, cutting the list of players and, often enough, interpolating new scenes to tie together bits and pieces of the severed

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[6] At this point I am referring to the history of the Polish theatre under Russian rule, i.e. the territory where Paszkowski's translation was most naturally disseminated. Censorship in other areas of partitioned Poland was less harmful.

plot. Although the practice resembled that of Neo-classicist French and German revisers of Shakespeare's plays, this time the changes were introduced not because of aesthetic but essentially technical reasons, whereas the revised text was a pre-existent, full-length translation of the play into the rewriter's native tongue.

Another characteristic feature of the stage history of Shakespeare's translations in the second half of the nineteenth century was conflating existing translations of the same play. The reasons behind this practice were manifold. Firstly, new translations were introduced only gradually and with many obstacles. Major Polish cultural centres such as Cracow, Warsaw, Lvov and Poznań were located in the territories of different partitioning powers, which, initially, limited the circulation of translations to a given sphere of influence. Secondly, if a translation was successfully adopted for the stage, actors who had already been accustomed to it, were unwilling to learn their parts anew when invited to perform in the Polish theatres located "abroad". This pertained in particular to the guest performances of the major stars of the contemporary theatre, such as Helena Modrzejewska, Bolesław Leszczyński or Bolesław Ładnowski. These actors would customarily bring with them the text of the part which they had originally acquired in their home theatre to be included in the prompt book. Needless to say, such a policy addressed plays that had great individual roles, of which *King Lear* appears almost an exemplary case.

There are six extant manuscripts of *King Lear* compiled for the stage, and based on the existing translations of the play. Three of these manuscripts, originating in Lvov (1985, 1908) and Cracow (1909), represent subsequent versions of the same rewriting of Koźmian's translation, which was often, though sometimes temporarily, replaced with Paszkowski's text.[7] There is one theatrical version in Cracow (1910) based entirely on Paszkowski's translation which, however, has never been used on stage. The oldest promptbook of the play dates

[7] The manuscripts available in Cracow illustrate successive changes in the modes of staging. Individual parts are rewritten by introducing either Paszkowski's or Koźmian's translation, which in some cases involves a return to the previously abandoned version. The nature and extent of revisions show clearly that the choice of translation resulted from the personal preference of artists.

back to 1876, and is held in the Raczyński Library in Poznań. The text is a combination of the translations by Koźmian and Paszkowski, respectively, the new text being introduced by means of pasting whole fragments onto the original script.

The playbills and extant manuscripts testify to the tremendous popularity of *King Lear* in the period under review. Never again was the play to occupy such a prominent place in theatrical repertoires. The frequency of staging *King Lear* goes well beyond other Shakespeare plays, including *Macbeth* or *Romeo and Juliet*. The linguistic crispness and vitality of Paszkowski's translation served as a springboard for the versions of the play which were structurally reduced, and yet immensely suggestive and fit for the moralistic tendencies of the contemporary theatre. While abbreviating on the metaphysical implications of Lear's fate, the rewritings explored to the full the performant potential of the story of an abandoned and maltreated patriarchal monarch. Significantly enough, *King Lear* became the play customarily chosen for benefit performances. These widely advertised celebrations were to crown lifelong theatrical careers, and thus they often improved on Lear's part by idealizing the king and sentimentalizing the story. Paszkowski's translations were used in the theatre predominantly in the period following the fall of the January Uprising of 1863 till the beginning of the twentieth century, when new translations started appearing.[8] Although rarely heard from the stage afterwards, Paszkowski's translations have never been relegated to the peripheries of the literary canon. To the contrary, the passage of time seems to endow them with a special flavour. The strength and vividness of Paszkowki's style, combined with the appeal of old-fashioned syntax, bestow on them a peculiar aura of authenticity, bringing them in this sense closer to Shakespeare's original than any modern rewritings.

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[8] Paszkowski's translation was also used in an important performance staged in Warsaw, in 1935, by Leon Schiller. Schiller never pursued stage illusion, and instead focused on magical or ritual aspects of performance, frequently underlined by the presence of cubist or expressionistic forms in stage designs. His *King Lear* was to a large extent an emanation of his directing style. After 1945, *King Lear* in Paszkowski's translation was staged only once, in 1970, in Zielona Góra.

5.3. The Text

There are hardly any shifts or omissions on the structural level of the play in Paszkowski's translation. The plot and subplots are never alerted, and the sequence of scenes remains unchanged. The only major alteration is the omission of a part of the exchange between Kent and Gloucester from the Prologue of the play. In the omitted lines Gloucester bawdily refers to his natural son, Edmund, and his frivolous mother. The omission clearly intended to spare the sensibility of the readers. In comparison to other translations, a few minor variations can be found in the stage directions for individual scenes, particularly with regard to some stage businesses such as the characters' exits and entrances, assignment of speeches, sound effects, etc. Taking into consideration the overall adherence of Paszkowski to the source text on the structural level, these differences do not seem to conform to any consistent translation policy, but should be ascribed rather to editorial variations or, possibly, errors. The errors are fairly rare, though it is *King Lear* which features one of the most amusing mistranslations in the entire Shakespeare canon which is the Albanian Prince ("Książę Albanii") as an equivalent of Shakespeare's Prince of Albany.

The translation differs also from other available translations of the play in places featuring the well-known cruxes caused by Quarto-Folio variations as, for example in Act 3, Scene 4, when Lear, Kent and Edgar stay in the hovel during the storm and Gloucester is about to join them. Hiding under the disguise of Poor Tom, Edgar sees his father for the first time since Edmund's intrigues forced him to flee from the court. The Folio calls for Gloucester's entrance with a torch, a stage business signaled also in the implicit stage directions at the end of the Fool's speech ("Look! Here comes a walking fire." (3.4.111)), and prompts Edgar do deliver his mad tirade in a frantic attempt to avoid recognition. In the Quarto version Gloucester enters later, in-between the speeches of the Fool and Edgar. Both Barańczak and Słomczyński retain the order of the Folio. In Paszkowski's translation, however, Gloucester's appearance on stage is postponed till after Edgar's speech, which makes the Fool's remark unsubstantiated (unless Gloucester appears earlier at the back of the stage and slowly moves to the front) and leaves Edgar's ravings somewhat unjustified.

The picture of Lear and the Fool in the so-called madness scene by Henry Courtney Selous. Selous's illustrations featured in the first Polish complete edition of Shakespeare's plays, published in the years 1875-77, and also including Józef Paszkowski's translation of *King Lear*. The suggestive images were attached to all the plays, and served as an important interpretative guideline, both with regard to the aesthetic and ethical dimensions of the text. (Courtesy of the National Library in Warsaw)

An example of an alternative speech assignment can be found in the scene of the duel of Edmund and Edgar in Act 5. Edmund falls down wounded which is followed by an appeal to spare his life ("Save him, Save him!" (5.3.148)). Both Quarto and Folio assign the line to Albany, who possibly wants to keep Edmund alive so that he may be questioned. In Paszkowski's translation, however, it is Goneril who cries "Ratujcie go! Ratujcie!",[9] and thus reveals her affection for the young Gloucester. It must be noted, however, that some editors indeed assign the line to Goneril (cf. Muir 1997: 196) so that Paszkowski's choice might have been motivated by his immediate source text. There are also a few cases of omitting or altering the stage directions in Paszkowski's translation. Accordingly, Paszkowski does not provide stage directions for Lear in Scene 2, Act 2 when the latter is supposed to kneel down while mockingly appealing to Regan for "raiment, bed and food" (2.2.345). The stage directions, indeed of editorial origin, had been interpolated by Samuel Johnson and repeated in most of the subsequent editions. On the other hand, the text contains a phrase which may be understood as implicit stage directions for the king which, perhaps, Paszkowski found unnecessary to repeat afterwards. Similarly, Paszkowski does not provide stage directions calling for "storm and tempest" which interrupt Lear's speech before he finally leaves Gloucester's castle. Stage directions are present only in the Folio version of the play, and Paszkowski postpones the outbreak of the storm till Lear has actually left the castle.[10]

Some of the errors in Paszkowski's translation may result from the pioneering nature of his work which, on the other hand, gave him also freedom in the choice of equivalents that his followers could no longer enjoy without incurring the danger of plagiarism. An example of possible mistranslation can be found in Scene 1, Act 2, when Regan, astonished by the sudden revelation of Edgar's apparent wickedness, inquires violently: "What, did my father's godson seek your life? / He whom my father named, your Edgar!" (2.1.91-2), and Paszkowski

[9] Compare also the alternative translation in Słomczyński: "Daruj mu! Daruj!", and Barańczak: "Daruj mu życie!"

[10] For the sake of comparison, in Kamiński's translation the storm starts much earlier and intensifies along with the aggravating conflict between Lear and his daughters.

translates "godson" as "favourite".[11] The substitution informs the audience about Lear's goodwill towards Edgar, but it fails to imply the particularly high social rank of Gloucester whose legitimate son's godfather was the king himself. Moreover, it fails to signal yet another privilege which Edmund, a bastard, was denied. It is also possible, however, that Paszkowski deliberately mistranslated the words to avoid overt references to Christianity which he found anachronous, given the essentially pagan context of the play. A similar mistranslation which, however, retains the overall intention of the source text, appears in Edmund's account of his brother's response when the latter threatens him with revealing his apparently treacherous designs:

> No, what I should deny, –
> As this I would; [Q]ay,[Q] though thou didst produce
> My very character, I'ld turn it all
> To thy suggestion, plot, and damned practice (2.1.70-2)

Here the words "my very character" are translated as "chociażbyś mą duszę żywcem przedstawił".[12] The translation clearly results from an erroneous reading of the word "character", though it still fits the overall context as Edmund's words may be roughly understood as "even if you revealed my true intentions".

Semantic shifts appear also in the traditionally troublesome places such as, for example, in Act 1, Scene 1, when expelled Cordelia departs with her future husband, and the audience are left eye-to-eye with the two elder sisters. The dialogue which follows appears crucial for the interpretation of the subsequent course of action. Thus the sisters may be seen either as entirely false and wicked or, perhaps, as blameworthy, but truly anguished by the unruly conduct of their aging, hot-tempered father. While sketching the prospect of Lear's "choleric years", Goneril offers her sister an alliance: "Pray you, let us hit together" (1.1.304-5). The Folio reading gives a somewhat milder suggestion: "Pray you, we must sit together". Consequently, the words may signal either the mere necessity of thinking out some preventive measures, or an early beginning of a sinister plot. Paszkowski's transla-

[11] Both Barańczak and Słomczyński translate the word literally as "chrześniak".

[12] Both Barańczak and Słomczyński take the words as a reference to a letter.

tion offers a rather strange choice of equivalent phrase: "trzymajmyż się za ręce".[13] However, the phrase "let us hold each other's hand(s)" may be treated as an implicit stage direction, in which case the emblematic image of the two allied women would suggest a peculiar mixture of loyalty and iniquity.

Other departures from the original play in Paszkowski's translation do not entail such obvious implications for staging, but they do affect the performance by means of varying the illocutionary force of the utterances. This concerns in particular some of the highly expressive phrases which are supposed to signal the characters' despair, rage or fear. It is interesting, though, that Paszkowski, who excels in rendering complex imagery, often finds it difficult to translate relatively simple phrases. Hence, for example, in the scene of Lear's condemnation of Goneril (1.4), Lear's frantic exclamation "Life and death!" is translated into a very awkward "Do wszystkich śmierci!".[14] As the phrase does not come naturally in Polish, it may be either taken to suggest that Lear violates the Polish idiomatic "do wszystkich diabłów", because he speaks fast and cannot control his language, or that he is at a loss for words and makes up a new expression to vent his anger. In either case, the artificiality of the phrase strikes a note of dissonance which is absent in the English original.

On the other hand, misunderstanding the original may have been the reason of a complete loss of comic effect in Act 1, Scene 5, when the Fool offers a witty reply to Lear's impatient question:

Lear: Be my horses ready?
Fool: Thy asses are gone about'em. (1.5.31-2)

which is translated by Paszkowski as:

Lir: Czy konie w pogotowiu?
Błazen: Osły już nie poszły [...][15]

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[13] The other two translators opt for a somewhat intermediary solution: Barańczak: "Musimy utworzyć wspólny front" and Słomczyński: "Działajmy wspólnie".

[14] Barańczak: "Klnę się na życie i śmierć!", Słomczyński: "Klnę się na śmierć i życie!"

[15] Both Barańczak and Słomczyński have translated it thus: "Twoje osły krzątają się koło nich".

In fact, this is a very rare error for Paszkowski as his translation departs from the original, and yet fails to render the joke.

Another feature of Paszkowski's strategy are the consistent omissions of bawdy portions of the text. Paszkowski purges the text from expressions and images which are coarse or vulgar, or which may produce the effect of indecency or bawdiness. Such omissions occur predominantly in the lines assigned to Kent and the Fool. Here he usually retains the joke as such but omits the troublesome word or phrase, leaving it to the audience to deduce the meaning on their own. For example, when the Fool teases Lear by making a risqué comparison:

> thou mad'st thy
> daugthers thy mothers for when thou gav'st them
> the rod and putt'st down thine breeches (1.4.168-70)

Paszkowski translates the lines in the following manner:

> ... córkom swoim
> kazał sobie matkować: bo kiedy im dałeś rózgę do ręki, a sobie
> spuściłeś to, co wiesz.[16]

thus replacing the note of bitterness in the Fool's remark with a suggestion of, all in all, a somewhat amusing nature. A very similar example of implying rather than referring to the thing itself can be found in Scene 2, Act 2, in which Kent bullies Oswald. Kent's unrefined, though highly illustrative bluster:

> I will tread this unbolted
> villain into mortar, and daub the wall of a
> jakes with him. (2.2.62-4)

is translated as:

> ... zdepczę na miałkie wapno tego niepytlowanego
> hultaja i posmaruje nim miejsce, gdzie mój pan chodzi piechotą.[17]

[16] Both Barańczak and Słomczyński make the Fool's remark more colloquial and have "portki" for "breeches".

[17] Barańczak preserves some humor: "ściany wychodka", whereas Słomczyński goes for the less elegant "ściany sracza".

which, incidentally, ushers the phrase into standard Polish. The omission, however, may entail also certain consequences from the point of view of staging. It makes it seem an off-hand remark which otherwise would have been a humiliating threat. Though the preceding lengthy list of Kent's sophisticated insults may indeed produce a comic effect, the scene still remains a serious confrontation between raging Kent and Oswald, scared to death by the former's verbal barrage. The style of Paszkowki's translation, combined with the visual humour of Oswald trying to evade the attacks, is bound to turn the scene into a comic relief in an otherwise grim course of action. This impression may be even deepened by the subsequent rendering of Kent's offensive "nature disclaims in thee: a / tailor made thee" (2.2.52-3) into "natura wypiera się ciebie; szewc cię spłodził".[18] Indeed, the Polish language offers no direct equivalent to the proverbial English phrase about a tailor making men. The original phrase is meant as a reference to Oswald's cowardice and, possibly, to his dandy-like style of dressing (Muir 1997: 67). In Paszkowski's translation, the reference to "a shoemaker" brings about associations with coarse manners and commonness. The translation may have been motivated also by Paszkowski's overall strategy of depicting Oswald as base and unsophisticated rather than dandy-like and swollen-headed.

In other cases, Paszkowski either entirely omits the lines, as for example the Fool's song at the end of Act 1, or subdues bawdy undertones.[19] In Act 2, Scene 2, Lear, accompanied by the Fool, rages in the heath during a stormy night. Kent finds the two men in the darkness and inquires about their identity. The Fool gives an ambiguous answer, not devoid of sexual innuendoes:

Fool: Marry here's grace and a cod-piece – that's a wise man and a fool. (3.2.40)

[18] Both Barańczak and Słomczyński follow the original: "krawiec cię uszył".

[19] The couplet: "She that's a maid now, and laughs at my departures, / Shall not be a maid long, unless things be cut shorter" is included in most of the editions, also those of the nineteenth century, yet it is often suggested that the couplet was added by the actors while performing, and Shakespeare was not responsible for it.

Paszkowski's modest translation is entirely lacking the puzzling flavour of the original, though it corresponds perfectly to the nineteenth century concept of the relationship between the Fool and Lear:

> Błazen: Wspaniałomyślność i jej towarzysz, to jest mędrzec i błazen.[20]

In fact, most of the Polish translations fail to render the teasing ambiguity of the line, which could be clarified only by restrictive translation or the Fool's pointing to the characters he has in mind. Even if one assumes that the juxtaposed trades are love and lust, wisdom and folly, it remains unclear which ones the Fool exactly designates as the opposing pairs. Paszkowski's translation rules out possible doubts and blurs the contrast. The referents are the Fool and Lear, and their relationship is conventionalized.[21] A similar example can be found in the translation of Edgar's lines "Pillcock sat on Pillcock hill; / Alow, alow, loo, loo!" (3.4.75-6). The translation ("Cierp ciało, jak ci się chciało") retains the logical link with the preceding passage of Lear on children's ingratitude, and vaguely signals some of the sexual undertones of the original.

An interesting aspect of any translation of drama is finding equivalents of implicit stage directions in places where the former appear unclear or deliberately ambiguous. Thus textual referents to nonverbal components of performance, if ambiguous or vague, encourage alternative visualizations. Consequently, the translation may effectively restrict the number of possible designates, and thus, shape performance. A notorious example of this kind of ambiguity can be found in Act 4, Scene 6, when Lear refers to the unspecified "good block" while preaching on the futility of human fate. Contrary to the other translators of the play, Paszkowski offers no clue as to the possible object which sends Lear's imagination racing, leaving the choice entirely to the actor:

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[20] Barańczak invents a neologism to match the verbal pun: "Jego dostojność i jego nieprzystojność, czyli mędrzec i błazen", Słomczyński cracks a brazen joke: "Matko Boża, jego łaskawość z kutasem, czyli mędrzec i błazen".

[21] A thorough discussion of this line can be found in Rosenberg (1972: 195).

Krzyczymy, rodząc się, dlatego, bracie;
Że wchodzimy na tę wielką scenę błazeństw. –
Niezła myśl! Byłby to subtelny fortel[22]

A similar example of an intriguing double meaning can be found in the climactic moments of the last scene of the play. Having realized that Cordelia is dead, Lear laments "And my poor fool is hanged! No, no, [F]no[F] life!" (5.3.304). Critical opinions traditionally differ as to whether Lear refers to Cordelia, "fool" being then used as a term of endearment, or to the real Fool whom the king may have also lost in some off-stage circumstances (cf. Muir 1997: 205, Foakes 1997: 390). It is also possible that Lear confuses both characters because of his mental derangement, or that the parts of Cordelia and the Fool were doubled. Paszkowski deals with the problematic phrase by omitting the whole sentence, thus leaving no traces of the original ambiguity. His Lear clearly refers to Cordelia ("Ani iskierki życia! Ani zipnie!"), possibly bending over her body to look for signs of life.[23] The omission simplifies the staging, and impoverishes the referential world of the play by eliminating the possible hint to some off-stage plot.

Yet another necessary aspect of translation is the way it shapes the visual aspects of performance by choosing the equivalents of direct references to elements of scenery, costumes or sound effects. The choice of such equivalents often bears a heavy stamp of the times, and the resulting assumptions concerning adequate representation of social status, living conditions, etc. Hence, Shakespeare's "hovel" becomes Paszkowski's "kletka" or "lepianka", Słomczyński's "szałas" or "strzecha", and Barańczak's "chatka". Similarly, the Fool's "coxcomb" becomes "błazeńska czapka" in Barańczak's and Słomczyński's translations, and "kapturek" in Paszkowski's version, whereas Lear's "white flakes" (4.7.30) finds a fairly neutral equivalent in Barańczak's "si-

[22] The line produces one of the most spectacular disagreements among translators: Barańczak: "Miękki ten kapelusz"; Słomczyński: "Piękny to szafot!". Cf. also the discussion of the episode in the previous chapter.

[23] Also Barańczak makes Lear refer to Cordelia: "Biedactwo moje powieszone [...] znikło"; Słomczyński retains the original ambiguity of the phrase: "Błazna mojego powiesili! Umarł!".

wizna", and a more obliging counterpart in Słomczyński's "białe pukle" and Paszkowski's "białe kędziory".

The differences are especially striking with respect to the sound effects in the play. Accordingly, the sound of drums ("Drum afar off" (4.6.279)), which heralds the approach of a battle, in Paszkowski's version are changed into "trąby", Barańczak retains "bębny", whereas Słomczyński omits the reference altogether. Paszkowski's choice seems to be based on the assumption that "trąby" is more idiomatic in Polish (cf. "surmy bojowe"). Another example can be found in the opening scene of Act 5, when the characters assembled in the British camp enter "with drum and colours". Again, the translators opt for strikingly divergent solutions: Paszkowski "kotłów", Barańczak "porzedzane przez dobosza", and Słomczyński "z bębnem".

A conspicuous feature of Paszkowski's translation policy is his efforts to adjust the sphere of Elizabethan cultural references to the imaginative potential of his Polish readership. This is especially true with respect to images of the countryside, or country folk in general. Thus, for example, Edgar, while taking on the disguise of Poor Tom, reveals his plan to roam the country and live off the charity of local people:

> ... from low farms,
> Poor pelting villages, sheepcotes and mills,
> Sometimes with lunatic bans, sometimes with prayers,
> enforce their charity. (2.2.188-91)

In Paszkowski's translation these lines feature "dworki, chaty, młyny i hurty" among the quoted objects. It is particularly the "dworki" (denoting country houses of the Polish gentry) which are understandably missing from the source text, yet are ever-present in the Polish nineteenth century countryside.[24] This is also the case with the names of flowers which Lear dons in his scenes of madness:

> Crowned with rank fumiter and furrow-weeds,
> with hardocks, hemlock, nettles, cuckoo-flowers,

[24] Compare Barańczak: "lepianki, chałupy, gospodarstwa i młyny", and Słomczyński: "lepianki chłopskie, ubogie wioski, chatki pasterskie i młyny".

> Darnel and all the idle weeds that grow
> In our sustaining corn. (4.4.3-6)

In Paszkowski's translation they become the familiar weeds of the Polish fields:

> Uwieńczonego
> chabrem, kąkolem, łopianem i innem
> Bezużytecznem zielskiem, które rośnie
> W żywiących zbożach.[25]

Thus by evoking the familiar sights, Paszkowski also avoids the predicament of being forced to wrestle with the Elizabethan metaphorical meanings of the original plants. These would have been difficult to reconstruct by the translator himself, and equally difficult to be understood by the Polish audience. Thus the strategy of substitution has profound consequences both on the visual and interpretative level. An even more conspicuous example of domesticating the play can be found in the way Paszkowski renders some of the linguistic properties of the characters' speech. Paszkowski usually strives to preserve differences in rhetoric or word register. The language, however, becomes particularly important when it serves as a disguise. Pursued by his father's rage and princely order, Edgar hides behind his speech twice. First, when he assumes the role of Poor Tom. Then his verbal camouflage operates on the level of vocabulary and syntax, as Poor Tom speaks in half-broken, chaotic sentences. The strategy proves effective, and neither the king nor the accompanying characters recognize the former courtier and Lear's favourite. But the hectic atmosphere of a stormy night diminishes the attention to detail, and Edgar's individual words remain unaffected. Later on, however, when he assumes the mask of a rustic and confronts Oswald, the disguise must be more thorough and extends onto the phonetic level. Therefore Edgar becomes a West Country yokel, a rather standard dialect of the period (cf. Foakes 1997: 345):

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[25] Compare Barańczak: "lebioda, perz, pokrzywa, łopian, rzeżucha, wyka i chwasty"; and Słomczyński: "ruta, zboża, łopian, pokrzywa, szalej, rzeżucha, trujące trawy i chwasty".

> Good gentleman, go your gait [F]and[F] let poor volk pass. And 'ch'ud ha' been zwaggered out of my life, 'twould not ha' been zo long [F]as 'tis[F] by a vortnight. Nay, come not near th'old man; keep out, ch vor ye, or I'se try whither your costard or my batton be the harder. Ch'ill be plain with you. (4.6.233-7)

Paszkowski substitutes the Elizabethan dialect with the Polish equivalent of his time:

> Idźta jegomość lepiej w swoją drogę
> I pozostawta biedny lud w pokoju.
> Kiejby jo jeno kciał się dać zjeść w kasy,
> To bych był od dwóch tydni to potrafił.
> Nie następujta, warujta się, radzę,
> Bo wej spróbuję co mocniejse, łeb was
> Cy moja pałka. Mata wóz i przewóz.

It is symptomatic that none of the later translators of *King Lear* used any of the Polish dialects in the above passage. The absence of such attempts may have been partially motivated by the fear of evoking unnecessary cultural associations, or producing an inadvertent comic effect. However, the use of a dialect as an element of disguise was not typical of Shakespeare, either. Edgar's lines in *King Lear* are one of the rare cases when Shakespeare tried to provide some naturalistic background for the Elizabethan conventions of disguise. In other cases, the disguise, as for example Kent's, seems to be governed by symbolic rather than psychological or naturalistic principles (cf. Dessen 1984: 3). Other translators try to render the spirit of this passage by simplifying Edgar's syntax and word register.[26]

By far the most interesting aspect of Paszkowski's strategy is the way he manipulates the images of the major characters to amplify the

[26] In Barańczak's translation Edgar seems more fluent and resolute: "Idźcież swoją drogą, dobry panie, i biednych ludzisków nie zaczepiajcie. Jakbym ja tak przez byle co miał się wyzuwać z życia, to bym był nieboszczykiem już ze dwa tygodnie. Nie podchodźcie do starego, powiadam! Trzymajcie się z daleka, mówię po dobremu, bo jak nie, to spróbuję, co twardsze – wasza makówka, czy moja pałka. Mówię, jak jest!". In Słomczyński's translation Edgar speaks simply, the language being stylised slightly to produce a rustic air: "Dobry panie, idźże swoją drogą, i daj biednym prostaczkom przejście. A choćbyś i przez dwie niedziele próbował mi żywot wyrywać, nie podołasz. Nie podłaź do onego starucha, odejdź, mówię po dobremu, albo popróbuję, czy twardsza jest moja pała, czy twoja ułęgała. Szczerze ci to gadam".

black-and-white moral divisions of the play. Accordingly, Paszkowski consistently reinforces the image of Cordelia as a virgin-saint,[27] that of Lear as a maltreated father, and of Goneril and Regan as wicked monsters. An example of such manipulation can be found in Cordelia's speech in Act 1, Scene 1, in which she addresses her sisters for the last time before her departure with the King of France. It is this moment that she chooses to express her reservations about her sisters, and fears about Lear's fate:

> I know you what you are,
> And like a sister am most loath to call
> Your faults as they are named. Love well our father.
> To your professed bosoms I commit him,
> But yes, alas, stood I within his grace,
> I would prefer him to be a better place.
> So farewell to you both. (1.1.271-7)

This public attack on her sisters might have seemed inconsistent to the translator, who preferred to see Cordelia as a less forceful character. Thus Paszkowski interpolates precise stage directions which are absent from both the Quarto and Folio versions of the play. As a result, Cordelia delivers her lines continuously alternating between asides, in which she speaks her mind, and her official speech, in which she merely asks her sisters to take care of Lear and bids farewell:

> (*Do siebie*) Znam ja was dobrze,
> Lecz jako siostra nie chcę po nazwisku
> Wymieniać waszych przywar. (*Głośno*). Miejcie pieczę
> O ojcu. Resztki jego dni szanownych
> Oddaje pod straż waszych serc wymownych. (*Do siebie*)
> Gdybym mu jednak ja wprzód była drogą,
> pod bezpieczniejszą zostałby załogą. (*Głośno*).
> Bywajcie zdrowe!

Also the ensuing conflict between Lear and his elder daughters gives ground to some of the most controversial aspects of Paszkowski's

[27] Significantly enough, on leaving the court in the scene of the division of the kingdom, Kent addresses Cordelia as "dziewico" in place of Shakespeare's "maid" (1.1.181). Barańczak has "dzieweczko", whereas Słomczyński "panienko".

manipulative strategy. Considering Shakespeare's original as a whole, and the type of changes introduced in the Folio revision of the play in particular, it seems that the blame for the outbreak of the conflict is more evenly distributed between Lear, Goneril and Regan than may be judged on the basis of Paszkowski's translation. It is only in the latter that the balance seems to be shifted entirely to vindicate the old king. To achieve this end, Paszkowski consistently tones down Lear's violent discourse when he addresses the surroundings. What is more, the translator blunts the edge of Goneril's accusations by trimming much of their substance. Thus, for example, in the case of Goneril's complaint that Lear's

> ... insolvent retinue
> Do hourly carp and quarrel, breaking forth
> In rank and not to be endured riots. (1.4.192-4)

In his translation Paszkowski mentions only "zgraja rycerzy i giermków, zamieszanie i niepokoje, zdrożny tryb postępowania, niesforności", while Słomczyński and Barańczak opt for more explicit language.[28] Implications of this restrictive strategy cannot fail to be noticed on the performance level. The actors are rather unlikely to make Lear's retinue behave worse than Goneril, their staunchest enemy, actually said they did. A similar example can be found in Act 1, Scene 3, when Goneril inquires about Lear's treatment of her servant: "Did my father strike my gentleman for chiding of his Fool?" (1.3.1). With Paszkowski's translation of these lines:

> Goneril: To więc mój ojciec obił mego sługę
> Za to, że jego lżył błazna?

there is not much space left for doubts if the king was right. However, when the same line is translated by S. Barańczak as "Więc mój dworzanin skarcił błazna i ojciec tylko za to go uderzył?", the audience may be far from passing the final judgment. In the latter's translation

[28] Compare Słomczyński: "zuchwała świta, burdy, wybryki, burdel, tawerna, natarczywa żądza i próżniactwo", and Barańczak: "ordynarne zwady, chimery, wybryki, knajpa, burdel, ciągłe hulanki i orgie".

Goneril may still be a harassed woman, embarrassed by Lear's bad manners. Another aspect of the same strategy of exonerating Lear is that Paszkowski blunts the edge of some of Lear's expressions which he considers inappropriate for the character of his standing and profile. Thus, for example, in the mock-trial, Lear summons Goneril before the court:

> Arraign her first; 'tis Goneril – I here take my oath
> before this honourable assembly – she kicked the poor King
> her father. (3.6.46-7)

Paszkowski renders the accusation:

> Badajcie naprzód tę: to Goneryla,
> Zeznaję, prześwietny sądzie pod przysięgą,
> że ona zdeptała wszelkie względy należne królowi, jej ojcu.

By replacing the image of a daughter kicking her father with an apparently true and sober statement about Goneril violating all privileges due to the king, Paszkowski in fact modifies the mood of the whole scene. Even though Lear's original accusation is false, it denotes the way in which Lear feels about what has happened. The language of Lear in this scene reflects the state of his mind, where images of the past whirl and evolve, producing ever more distorted versions of his story.

On the whole, Paszkowski's treatment of Goneril and Regan seems to be biased. It is particularly Goneril whom Paszkowski discriminates against. In the source text, the duchess often speaks angrily, but never simplistically. Paszkowski makes her speech project exclusively the sinister side of her character. In so doing, he often replaces her original words with expressions that a person of her stature and profile would be unlikely to use. For example, in Act 4, Scene 2, when Edmund departs, and Goneril remains on the stage waiting for her husband, she pities herself by comparing the two men:

> [F]O, the difference of man and man! [F]
> To thee a woman's services are due;
> A fool usurps my bed. (4.2.26-8)

The speech reveals Goneril's affection for ambitious and handsome Edmund, but it also unveils her dissatisfaction with her own marriage. Given the hesitant nature of Albany, Goneril seems to abhor sexual submission to a feeble and undeserving husband. However, in Paszkowski's translation, Goneril's confession sounds all but primitive and base:

> Cóż za różnica między tymi ludźmi!
> Tamtemu winnam uległość: cap taki
> Ma do mnie prawa.[29]

Finally, one more example of a shift in meaning occurs in the scene where Gloucester is questioned, after he falls into disgrace, having incurred the suspicion of treachery. Bent on getting his admission of guilt, Regan and Cornwall abuse him verbally and physically. When Gloucester explains the origin and content of the letter found in his chamber, Cornwall and Regan are unanimous:

> Cornwall: Cunning.
> Regan: And false. (3.7.48)

These lines are translated by Paszkowski as:

> Kornwal: Wykręt.
> Regana: I jeszcze niezgrabny.

Coherent as it is, Paszkowski's translation fails to render the very essence of Shakespeare's design. Gloucester, an influential statesman at the side of Lear, knows full well how to defend himself against the suspicion of seditious actions. He sets his letter down "guessingly", and feigns authorship by someone "of a neutral heart". His silence during the opening scene may be interpreted as a sign of subservience, but it could also have indicated his wise caution and trust in silent diplomacy. Consequently, his excuses are neither clumsy nor awkward.

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[29] Barańczak chooses to emphasize the idea of forced female submission: "Cóż za różnica między mężczyznami! / Tobie kobieta powinna by służyć, / A nie głupiemu przywłaszczycielowi / Mojego ciała", also Słomczyński explores the theme of usurpation: "Och! Jak się różni człowiek do człowieka! / Tobie kobieta pragnęłaby służyć, / Ów głupiec ciało me przywłaszczył".

However, what he is not prepared for is that he can be condemned without adequate proof of his guilt. Furthermore, Regan and Cornwall arrest him in his own castle, and show no respect for his age and high social standing. Therefore, Gloucester loses, and falls prey to the animal cruelty of degenerate rulers who convict him without trial and take upon themselves the duties of the executioner.

5.4. Summary

Józef Edmund Paszkowski's *Król Lir* is an example of a literature-oriented rewriting, placing its focus firmly on the referential aspects of the play. Shaped by the Romantic understanding of drama and Shakespeare in particular, the translation essentially ignores the theatrical conventions operative on the stage of the times. The policy both substantiates and explains the vastly differing literary vs. theatrical reception of the text. At the time when the literary milieu admitted Paszkowski's *Król Lir* into the literary canon, theatre practitioners continuously introduced extensive modifications aimed at accommodating the text to the contemporary stage. Paszkowski's overall strategy is marked by omissions of the bawdy portions of the text by excluding words which could be considered vulgar or common in tone, along with expressions carrying overt sexual connotations. These omissions concern in particular the parts of the Fool and Kent, though, occasionally, they can also be noticed in the lines assigned to other characters. Another feature of Paszkowski's translation are his attempts to familiarize the countryside, customs, etc. by substituting original features with more familiar images and references. Finally, the text also reveals a certain manipulative bias as regards the psychological design of the major characters which aims at sharpening the ethical conflicts of the play, and maintaining the black-and-white moral oppositions. This refers in particular to the patriarchal image of Lear, the virgin-saint status of Cordelia, and unprovoked malice of Goneril and Regan.

Additionally, the text also includes some minor variations with regard to implicit and explicit stage directions (exits and entrances of characters in particular) and speech assignment. These differences,

The benediction scene as envisioned by Henry Courtney Selous. The image reflects both the nineteenth-century preference for sentimentality, and the trust in the emblematic effect which helps to underscore the message and holds sway over the audience's imagination. (Courtesy of the National Library in Warsaw)

however, result predominantly from editorial variations. Errors mark their occasional presence in the translation, and in most of the cases result from the misunderstanding of individual words, or, possibly, haste. Paszkowski's prevailing strategy is that of adherence to the source text, and disregard for contemporary theatrical requirements. A brief recourse to the oldest extant nineteenth-century promptbook of *King Lear*, compiled in 1876 and used in the years 1877-1900, shows the nature and extent of the changes necessitated by the stage conditions and practices.[30] These changes in most of the cases consist in cuts and interpolations meant to connect the reshuffled scenes. The most peculiar feature of the rewriting stems from the concurrent use of the two alternative translations, employed in various periods to suit the habits of artists appearing in guest performances. These translations, authored, respectively, by Paszkowski and Koźmian, were customarily conflated in the case of *King Lear*, and all extant promptbooks include passages by both translators.[31]

A close examination of the mock-trial scene, however, reveals departures from the original text which go well beyond mere conflation of the two available translations. Accordingly, the text in bold denotes the performance text in Koźmian's translation, the bold underlined signals Paszkowski's translation, whereas an asterisk marks passages in Koźmian's translation which were subsequently replaced with Paszkowski's translation. The small font denotes passages absent from the promptbook, and are based on Paszkowski's translation of the play.

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[30] The Raczyński Library in Poznań, Manuscript Collection, call no. T-173. The subsequent transcript of the mock-trail scene is paged 174-9.

[31] The copy held in Poznań, is one of the five extant copies of the nineteenth century promptbooks of *King Lear*. Another manuscript was compiled in Lvov in 1885. The manuscript is hardly legible as it includes a significant number of corrections and interpolations. Paszkowski's translation constitutes the matrix of the playscript, yet Lear and Albany speak in Koźmian's translation, while Albany, the Fool and Cordelia are assigned the lines of unknown authorship. The version was rewritten in 1908 with Paszkowski's translation introduced into Lear's part. The playscript was again rewritten, probably in 1909, this time for the theatre in Cracow. The reviser introduced Paszkowski's translation into Albany's part and Koźmian's into Cordelia's. There is another manuscript available in Cracow which, however, was probably never used. For an analysis of the extant manuscripts see Kubikowski (1986).

Lir*: Tak, dobrze; zaraz przed sąd je zapozwę. (*do Edgara*) Pójdź, siądź w tem miejscu, wieloumny sędzio! (*do Błazna*) Ty światły panie, siądź tu – No wilczyce! –

Edgar: **Patrz, jak im ślepie się iskrzą!** Gdzieżeś to podziała czoło, piękna pani? Pójdź, Betsy, za rzeczką Jaś stoi...

Błazen: W jej łodzi szczelina, lecz tai dziewczyna, dlaczego przeprawić się boi.

Edgar: **Brzydki duch wabi biednego Tomka głosem słowika.** Obertas wrzeszczy w Tomka brzuchu o dwa białe śledzie. Nie kracz, czarny aniele, nie mam strawy dla ciebie.

Kent: **Wyjdź, drogi panie z tego odrętwienia, możebyś spoczął, położył się?**

Lir*: Potem, wprzód indagacya. Przyprowadźcie świadków. (*do Edgara*) Zacny jurysto w długiej todze, zasiądź! (*do Błazna*) A waćpan jego szanowny kolegom chciej zająć miejsce przy nim. (*do Kenta)* Wasza Miłość należysz do kompletu, siądźże także.

Edgar: **Sądźmy sprawiedliwie**. Czy śpisz, czy czuwasz, pasterzu wesoły? Twoje owce poszły w zboże. Jedno gwizdnięcie twej buzi milutkiej zaszkodzić owcom nie może. Brr! To szary kot.

Lir*: Dawajcie naprzód tę: to Goneryla. Zeznaję prześwietny sądzie, pod przysięgą, że ona zdeptała wszelkie względy należne królowi, jej ojcu.

Błazen: **Przystąp tu jejmość. Czy się zwiesz Goneril?**

Lir: **Nie może temu zaprzeczyć**.

Błazen: **Przebacz, wziął jam cię za dziurawy stołek.**

Lir*: A to ta druga. Krzywe jej spojrzenie zdradza grunt jej serca. – łapać! łapać! – Ognia i miecza! Ha, wy przekupni! Przedajny sądzie, po coś jej dał uciec?

Edgar: **Niech twe pięć zmysłów Bóg uchować raczy!**

Kent: **Panie! Gdzież jest twa cierpliwość, której się hartem tak często chełpiłeś?**

Edgar: (*na stronie*) **Łzy me tak silnie jego stan porusza, że aż gotowe zdradzić me przebranie.**

Lir: **Nawet maleńkie pieski mops, szpic, daksik szczekają na mnie.**

Edgar: Tomek na nie łeb swój ciśnie. **Precz wy kondle!** Czy czarne czy białe z pyska, z jadowitym zębem psiska, brysie, pudle, mopsy, szpice, wyżły, czarty, czyli zwisły, czy zadarty macie ogon, – płodzie suczy. **Tomek skomleć was nauczy. Bo gdy cisnę łbem psy z trwogi, precz przez płoty, pójdą z nogi!** Do, do, de, de, – i koniec. Idź, maszeruj na pogrzeby, kiermasze i do miast targowych. Biedny Tomek, twój róg suchy!

Lir*: Zanatomizujcie mi Reganę. Zobaczcie co tam siedzi na jej sercu. Czy jest jaka przyczyna w naturze, zdolna taką zatwardziałość

sprowadzić (*do Edgara*) Waszmość pana uważam odtąd jako jednego z moich stu towarzyszy; tylko mi się nie podoba krój waszmościnego munduru: powiesz może, że to na sposób perski, ale każ go odmienić.

Kent: **Połóż się teraz. Spocznij chwilę, panie.**

Lir*: Nie róbcie hałasu, nie róbcie hałasu, zaciągnijcie firankę. Tak, tak, tak. Jutro z rana będziem wieczerzali: tak, tak, tak. (*pada na ręce otaczających*)

Błazen: **A ja w południe będę spał.**

Interestingly enough, the merging of the translated texts of different authorship does not take place along, as one might expect, the assignment of speeches, and it often appears within speeches themselves or even within sentences with frequent interpolations of words, phrases and sentences of unknown origin. Even more striking are the massive portions of the original text that are omitted, particularly in the part of Edgar. Thus, contrary to the prevailing assumptions concerning the reasons behind the changes of the original script, these omissions are not motivated by the necessity of limiting the number of locale, but by the desire to diminish the sense of the absurd in the madness scenes, the very quality which twentieth-century criticism shall find so crucial for the interpretation of the play. Apparently, the mock-trial scene is also absent from the Folio version of *King Lear*. If we accept the theory of the authorial revision, the omission may have reflected Shakespeare's own maturing judgment and, perhaps, his disenchantment with the scene as performed on stage. Considering the length of the period in which the Poznań promptbook was used, a similar decision to delete the text seems to be confirmed by the theatre practitioners of the second half of the nineteenth century. Similar cuts also affect other parts of the play, and amount approximately to thirty percent of the original text. The scale of rewriting testifies to the shaping power of the stage which affects the play, irrespectively of the enthusiastic literary reception of Shakespeare. The case of *King Lear* confirms the dichotomy of the theatrical vs. literary reception, but it shows also that the elevated post-Romantic status of Shakespeare, so very different from his peripheral position at the beginning of the nineteenth century, did not safeguard the integrity of his works when performed on stage. To the contrary, taking advantage

of the pan-European recognition of Shakespeare, and supported with full-length and winning translations of his plays, the theatre nevertheless fell back on some of the practices traditionally associated with the early phase of reception, thus, postponing the theatrical reception of an unaltered Shakespeare till the twentieth century.

Chapter 6

Maciej Słomczyński: Remaking the Literary Canon

6.1. The Translator

Maciej Słomczyński (1920-98) was a full-time professional translator in every sense of the word. As such he stands out among the host of poets, office workers, dilettante aristocrats, clergymen, scholars and actors whose interest in the translation of Shakespeare, although genuine and ardent, was only occasional and supplementary in relation to other activities. Słomczyński firmly believed in the momentous significance of his work and, half-jokingly, pictured himself as God-chosen to defend the honour of Polish translators".[1] Indeed, his entire

[1] The interview with M. Słomczyński entitled "Bóg powierzył mi honor tłumaczy" was conducted by Teresa Krzemień, and published in *Kultura* (Warsaw, 1978). The eccentric claim is also referred to in the account of the meeting with Maciej Słomczyński written by Paweł Konic (1986a). On the same occasion, Słomczyński remarked ironically: I have simply done too much and done it too well, and this is something which never meets forgiveness in Poland. Perhaps one day my critical insight shall find its way into the history of Polish literature. I hope that in one hundred years someone will put it into an impish footnote to my biography" (Konic 1986a: 12, translation mine).

professional life was punctuated by ever more ambitious tasks, ranging from Chaucer and Milton to Faulkner and Joyce. Shakespeare, however, was in the very centre of Słomczyński's interest, and part of the latter's reputation stemmed from being the first translator who had ever dealt with the entire Shakespeare canon. Hailed by some as a genius, Słomczyński authored the translations of Shakespeare's plays which thrived in the repertoires of the 1970s and 1980s. Notwithstanding prestigious rewards and diverse tokens of appreciation, Słomczyński often felt underestimated, or even slighted, which he usually associated with the overall mentality of the Polish critical milieu. However, the strongest wave of criticism came in the 1990s with the first Shakespeare translations by Stanisław Barańczak. The comparison of the meticulous adherence of Słomczyński's translations with the spectacular liberties informing Barańczak's rewritings deemed the former utterly non-theatrical which, presumably, would banish them from the stage once and for all. Thus, quite unexpectedly, the 20th century, shortly before its end, produced two alternative canons of Shakespeare, one positioned as a clear and somewhat annihilating alternative for the other. With time, however, the enthusiasm for Barańczak diminished, and a new appreciation for Słomczyński was born. This new attitude has resulted, at least partially, from the intensifying critical support for the plurality of approaches in translation which had superseded the traditional search for a perfect equivalent. From the point of view of reception, recent years have witnessed an astonishing revival of Słomczyński's translations which have appeared in the widely advertised edition sold in packages with BBC recordings of Shakespeare's plays.[2] The choice of Słomczyński, brought about, no doubt, for commercial reasons also, has offered him yet another chance of reaffirming his position in the national canon.

At the time of their publication, however, Słomczyński's translations marked a yardstick in the Polish reception of Shakespeare. Never before was the clash between contemporary linguistic, cultural and theatrical conventions and those underlying translated literature re-

[2] At this point I am referring to the marketing campaign of *Gazeta Wyborcza* which sold on a weekly basis 21 plays by Shakespeare in the period between November 2006 and April 2007.

vealed with so much spirit and intensity. Słomczyński was a demanding translator, firmly objecting to the practice of deceiving the audience with the illusion of an aesthetic and ideological proximity of the translated text. He made it possible to approach the text, yet he never facilitated reception. As if against the spirit of the influential publications of Jan Kott, the language and rhetoric of Słomczyński's translations were apparently meant to remind the audience that Shakespeare was *not* our contemporary. And yet it is precisely these convoluted and opaque translations which allowed for the exploration of the newly delineated dimensions of the Elizabethan playscripts.

Unlike all other Polish translators of Shakespeare, Słomczyński was brought up as a bilingual child.[3] The outbreak of the Second World War made it impossible for him to continue his official education, whereas his subsequent experiences parallel the twists and turns of Polish history. Słomczyński was a soldier of the Polish Home Army, a fugitive from the notorious Pawiak prison, and, impossible as it may seem, a recruit in the U.S. Army. He returned to Poland in 1946 and immediately turned to writing, with his first poem being published shortly afterwards. In the subsequent years, Słomczyński tried his pen in a variety of literary forms, including the translation of five Shakespeare sonnets which appeared in the Warsaw production of *Romeo and Juliet*, directed by his wife, Lidia Zamkow, in 1956. But it was not till the late 1960s that Słomczyński finally made his name as a translator. In 1969 he published James Joyce's *Ulisses*, later to be followed by other English classics such as Milton's *Paradise Lost* and Chaucer's *Troilus and Cressyda*. Słomczyński's greatest efforts concentrated on the translation of the whole Shakespeare canon, including his non-dramatic works, which he indeed accomplished in the years 1977-83. Throughout his life he continued to write plays (including screenplays) and adaptations of prose for the theatre. Additionally, Słomczyński authored popular detective stories under the pen-names of Joe Alex and Kazimierz Kwaśniewski.

[3] Słomczyński was brought up in Poland, but his mother was English and his father American. A captivating account of his childhood, war experiences, and subsequent career as a writer and translator can be found in the biography authored by his daughter, Małgorzata Słomczyńska-Pierzchalska (2003).

It must be emphasized that despite his intense involvement in the cultural life of the time, Słomczyński consistently maintained that the theatre as such had little impact on his strategies of translating Shakespeare (Konic 1986a: 11). On the whole, he preferred to co-operate with directors whose style was perceived as intellectual and detached, and his greatest successes came with the adaptations of prose for the stage. Accordingly, in 1970, Zygmunt Hübner directed a performance based on *Ulisses*, which was translated and adapted by Słomczyński, whereas in 1976, Kazimierz Braun staged *Anna Livia*, also based on Słomczyński's translation. The title of Braun's production was taken from one of the chapter's of *Finnegans Wake* but the playscript itself derived from various works by Joyce. However, it was Słomczyński's cooperation with Konrad Swinarski which became the turning point for the former's subsequent career as a translator of Shakespeare.

6.2. The Time

In the early 1970s Swinarski was a leading director of the Stary Theatre in Cracow whose reputation went from strength to strength after his success of *Forefathers* by Adam Mickiewicz, staged in 1973. Swinarski also directed a number of Shakespeare productions, of which most were staged abroad, whereas the theatre in Cracow hosted two comedies: *A Midsummer Night's Dream* in 1970, and *All's Well That Ends Well* staged in 1971, and translated by Słomczyński. In the autumn of 1974, Swinarski was searching for a new repertoire and thought about *Hamlet* but was dissatisfied with the quality of the existing translations.[4] The person he decided to turn to was again Słomczyński. The latter, then preoccupied with other texts, firmly refused. In order to put the director off completely, Słomczyński finally said he would do the translation quoting royalties that were unbelievably high at the time. (Un)fortunately for Słomczyński,

[4] Swinarski had already staged *Hamlet* in Hebrew in 1966 in Tel Aviv. The rehearsals of *Hamlet* in Cracow started in November, 1974. Initially, Swinarski used Paszkowski's translation but he gradually replaced it with the text provided by Słomczyński (Swinarski 1988: 272).

Swinarski accepted. Słomczyński started working on the text, and Swinarski launched the rehearsals of the play which, however, were discontinued due to his sudden death in 1976, in a plane cash near Damascus. Given the circumstances, Słomczyński initially abandoned the work on *Hamlet*. As time went by, however, he reviewed other translations of Shakespeare's plays and realized that there were indeed good reasons for new and improved versions. It was this realization which finally made him embark on the task of translating the whole canon.

The style of Słomczyński's translations has been usually seen as idiosyncratic, clearly signaling the derivative nature of the target text. Słomczyński habitually employed a specific idiolect, a language whose rhetorical properties belonged neither to the corresponding period in the Polish language nor to contemporary Polish. He also consistently retained references to Elizabethan reality, characteristic patterns of imagery and rhetorical structures. Such a policy was motivated by Słomczyński's firm belief in perfection understood as rendering both the content and form of the source text. The policy, however, privileged compliance with the interpretative patterns of the source culture over the immediate communicative or aesthetic habits of the contemporary target audience. As a result, Słomczyński's translations often resembled a meticulous transcript of an alien cipher, posing difficulties in reading and, even more so, in staging. Aware of that, Słomczyński emphatically defended his position:

> Our times show no preference for perfection, that's for certain. Nobody believes in perfection, and, if you allow for a bombastic tone, one feels as if one were defending Thermopylae, with a slim spear in hand. Facing him, at the mouth of the valley, is a huge and monstrous army ready to destroy, annihilate, and trample on everything. But there is no way back, even for one millimetre. Behind him is nothingness, only mediocrity and lowliness. (Konic 1986a: 10, translation mine)

Słomczyński often repeated that he did not believe in any *tradduttore traditore*, and that all literary texts can be properly translated without sacrificing certain features of the text for the benefit of others. On the other hand, he would also emphasize that no translator should free the audience from the task, which is also their right, of exploring the cultural context of the source text. Thus, the translator is obliged to

retain the spirit of the epoch as manifested in the use of language and, significantly enough, references to contemporary reality. Therefore, by striking a note of distance, the translator should expose the dimensions of the text, which otherwise remain hidden if it is excessively domesticated.

The high claims of Słomczyński met with varying response from theatre practitioners and fellow translators. However, the most vehement criticism came in the 1990s with the publication of a number of essays on translation by Stanisław Barańczak, who, to a certain extent, based his strategy of elucidating Shakespeare and his own translation strategy on denouncing the value of Słomczyński's rewritings. Never before was Słomczyński's idea of translation equivalence attacked so violently. Barańczak wrote:

> ... he [Słomczyński] is a thoughtless translator; this is the simplest definition of his method ... he translates line for line, without any preconception, plan or aesthetic strategy; he pays no attention to the notion of faithfulness, comprehensibility, poetics or theatricality, and as a result, they all suffer, so to say, in turn, but also to the same degree. (1990a: 12, translation mine)

The heated debate and the following wave of criticism, which in turn was stirred by Barańczak's own translations, divided the literary and theatrical milieu, and articles praising or castigating the apparently rivaling translations proliferated in academic journals. Gradually, however, the uproar died out, leaving us with no clear answer as to which of the two Polish canons produced in the 20th century will show greater resistance to the evolving language and theatrical conventions. What, however, has became a new and important aspect of the late 20th century translation of Shakespeare, is the realization of the playwright's unfailing potential to stir debate and polarize readership, with the participation of the translators themselves. Thus both Słomczyński and Barańczak were persuasive advocates of their own strategies, and equally forceful, though sometimes indirect, critics of their opponents. The share of the translators in shaping the reception of their translations confirms only Gideon Toury's insistence on differentiating between textual and extratextual sources of which the latter, apparently first-hand, are often biased and excessively personal, and thereby, deceptive. Another interesting aspect is the specificity of

advanced phases of literary reception of foreign works, when the new translations tend to be assessed not only against the original texts, but also, or even more so, against the earlier rewritings. The tendency to view the new translation against the background of other translations pertains also to the translation process itself as the translators repeatedly acknowledge their familiarity with alternative rewritings, and, sometimes, the resulting oscillation between the temptation to borrow successful solutions and the necessity of pursuing originality in their work. Thus, the plentitude of alternatives both facilitates their task and presents them with hitherto unknown dilemmas, such as, for example, plagiarism in translation. Additionally, given the nature of arguments which were usually employed to expose the alleged non-theatricality of Słomczyński's translations, it is worth noting that both in his case and in the case of Barańczak, the impulse to translate came from the theatre, as it was in the 1970s and in the 1990s respectively. In other words, the key to the success of Słomczyński's translation on stage lies in the ambience of his times which call for a far more specific label than that of the second half of the 20th century.

The post-war period saw a continuing and multifaceted interest in Shakespeare. Occupying a prominent position in most of the national polysystems, Shakespeare's plays began to function as easily recognizable frames of reference used to construct new texts featuring an alternative development of the well-known plots or showing familiar characters and events in a new light, as, for example, in *Rosencrantz and Guildenstern Are Dead* (1966) by Tom Stoppard, *Macbett* (1972) by Eugéne Ionesco or *Lear* (1971) by Edward Bond. These plays would manipulate the well-known themes, often contradicting the assumptions of the audience as to the future course of events, and thus proposing a sophisticated intellectual game based on recognition and surprise.[5] Secondly, proliferating critical inquiries opened further interpretative vistas and brought about a variety of new insights into the Elizabethan theatre. In fact, Shakespeare became the focus of attention of all major methodological frameworks, and especially those derived from structuralist influences and post-Marxist discourse of power and ideology. Moreover, the research was revitalized by

[5] For a thorough account of post-war Shakespearean plays see Surgiera (1997).

the broadened knowledge of the literary and cultural context of Elizabethan plays due to the contributions of related disciplines, the development of culture studies in particular. Last but not least, new readings of Elizabethan masterpieces mirrored the experience of the war and totalitarian systems by relating the workings of feudal mechanisms to the relations of power in the contemporary world. Hence, Shakespeare's plays started functioning as great metaphors pertaining to the concurrent political reality, exposing the use of terror and hypocrisy to achieve political ends.

It is the political climate in particular that shaped the post-war reception of Shakespeare in Poland. The collections of essays *Shakespeare Our Contemporary* by Jan Kott was hailed as revolutionary in the 1960s. Indeed, articulate writings of the exiled critic exerted an unquestionable influence on the reception of Shakespeare both in Poland and abroad. Jan Kott advanced the assumption of the contemporariness of Shakespeare, the idea of the Grand Mechanism and the association of Shakespeare with the Theatre of the Absurd. While the histories were supposed to illustrate the courses of the Grand Mechanism, it was the inherent ambivalence of *King Lear* which allowed Kott to draw the evocative parallel between Beckett and Shakespeare, the tragic and the grotesque. An indifferent Grand Mechanism, claimed Kott, elevates its momentary favourites only to cast them down with a new turn of the wheel of fortune. Trapped in the cogs of a cruel and essentially absurd mechanism, Shakespeare's characters eventually learn the meaninglessness of their individual decisions, thus undermining the sense of any ethical motivation. The new *Theatrum Mundi* runs parallel to the existentialists' view of reality, pointing to the insignificance of individual fate viewed against the cruel, repetitive and mechanically precise course of history. Devoid of significance and influence, men can only but renounce making choices, thus exposing the absurdity of existence.

However, the pessimism of Kott's interpretation and the liberties he took in stripping the text of its original context raised substantial objections. The recurrent reservation was that it was not Shakespeare who became the object of Kott's interpretations but rather the contemporary reality forced into a Renaissance costume (cf. Nyczek 1991: viii-ix). In other words, Kott used Shakespeare to address the needs

of contemporary readers still pondering over the atrocities of the Holocaust and the last war. Some of Kott's critics went even further in saying that, while reinterpreting Shakespeare, he addressed his own needs and that the concept had a therapeutic effect for those who tried to come to terms with their disenchantment with Stalinism and their own role in the process. Thus, by pointing to the inevitability and absurdity of history, Kott would set up a plausible excuse for wrong ethical choices or abstaining from them (cf. Surgiera 1997: 47, Fik 1997).[6] Leaving aside the question of the motivation underlying Kott's critical approach, his articulate essays extended a lasting influence on both the literary and theatrical reception of Shakespeare's plays, leading the audiences to recognize in Shakespeare their own metaphysical and political anxieties.

The critical unrest of the post-war decades contributed to a growing number of stagings and new translations. In Poland, the theatre also experienced a real boom of Shakespeare performances. While the first period (1946-55) was dominated by comedies and the productions of *Midsummer Night's Dream* and *Twelfth Night* constituted half of the number of stagings, the second period (1956-65) gave birth to the Theatre of Great Metaphor and marked the predominance of Shakespeare's tragedies.[7] Notwithstanding the general tendencies, Słomczyński's translation of Shakespeare stemmed specifically from his association with Konrad Swinarski. Interestingly enough, Swinarski turned to Shakespeare when it seemed no longer to be the case with others. The transcripts of his first rehearsals of *Hamlet* bear witness to Swianarski's method of combining the insights drawn from critical studies with independent text analysis. Producing a synthesis of sorts of the dominant interpretative trends of the period, Swinarski insisted that his actors read Stoppard's *Rosencrantz and Guildenstern Are Dead* (1967), made the same actor play both old Hamlet and Fortinbras

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[6] The ideological reservations of some Polish intellectuals to Kott's criticism, along with the relation between censorship and the theatrical success of Słomczyński's translations, are more extensively discussed in my article: *Be patient till the last: The Censor's Lesson on Shakespeare* in Tina Krontiris and Jyotsna Singh eds. *Shakespeare's Audiences*, GRAMMA Vol. 15. (Aristotle University, Thessalonica, 2007), in press.

[7] The division of Shakespeare stage history in Poland into two distinctive periods and the resulting characteristics is based on Żurowski (1985).

to emphasize the idea of the Grand Mechanism, and planned to stage the play in Cracow's barbican to revive both the medieval setting of the play and the architectural design of an Elizabethan playhouse. From his own analytical reading of the play, he added the concept of Horatio as an indifferent pragmatist, returning to Elsinore with the intention of making a career for himself at the side of a new king.

A meticulous analysis of the text was seen as the hallmark of Swinarski's style of directing. In the eyes of a critic and fellow director, Kazimierz Braun, Swinarski's methods, his distance to history and impetuousness of theatrical design, were the quintessence of Brechtian presentational style:

> Swinarski ceased to stage Brecht's plays, but he remained, in a way, more Brechtian than Brecht himself. He used his doctrine and tricks while working on plays by other authors. His performances were based on alienating effects, distanced acting style and the principle of "presenting" rather than "re-presenting" things, along with the Brechtian tendency to contrast expressive materials. He used the technique of an arrested gesture instead of realistic acting, the momentary withdrawal of a character from the play to watch other actors, the delivery of lines as if in quotation marks, addressing songs or monologues directly to the audience, etc. (1994: 143, translation mine)

Another source of Swinarski's inspiration was the Polish Monumental Theatre (*teatr inscenizacji*), derived from the European tradition of Edward Gordon Craig and introduced in Poland by Leon Schiller, Wilam Horzyca and Edmund Wierciński. The Monumental Theatre excelled in the use of stage metaphor and symbol, as well as elaborate settings, light, music and the movement of groups. The repertoire typically included the Polish Romantic canon and the plays by Stanisław Wyspiański. Indeed, the works staged by Swinarski in the Stary Theatre in Cracow, and directly preceding his interest in Shakespeare, belonged almost exclusively to this repertoire (e.g. *Nie-Boska komedia* 1965, *Fantazy* 1967, *Klątwa* 1968, *Dziady* 1973, *Wyzwolenie* 1974). Sophisticated as they were, all of these performances aimed at the audience's minds rather than their hearts, and required utmost concentration on the spoken word. It is precisely his focus on the verbal component of performance which appears crucial to understanding the appreciation of Swinarski, a man of the theatre,

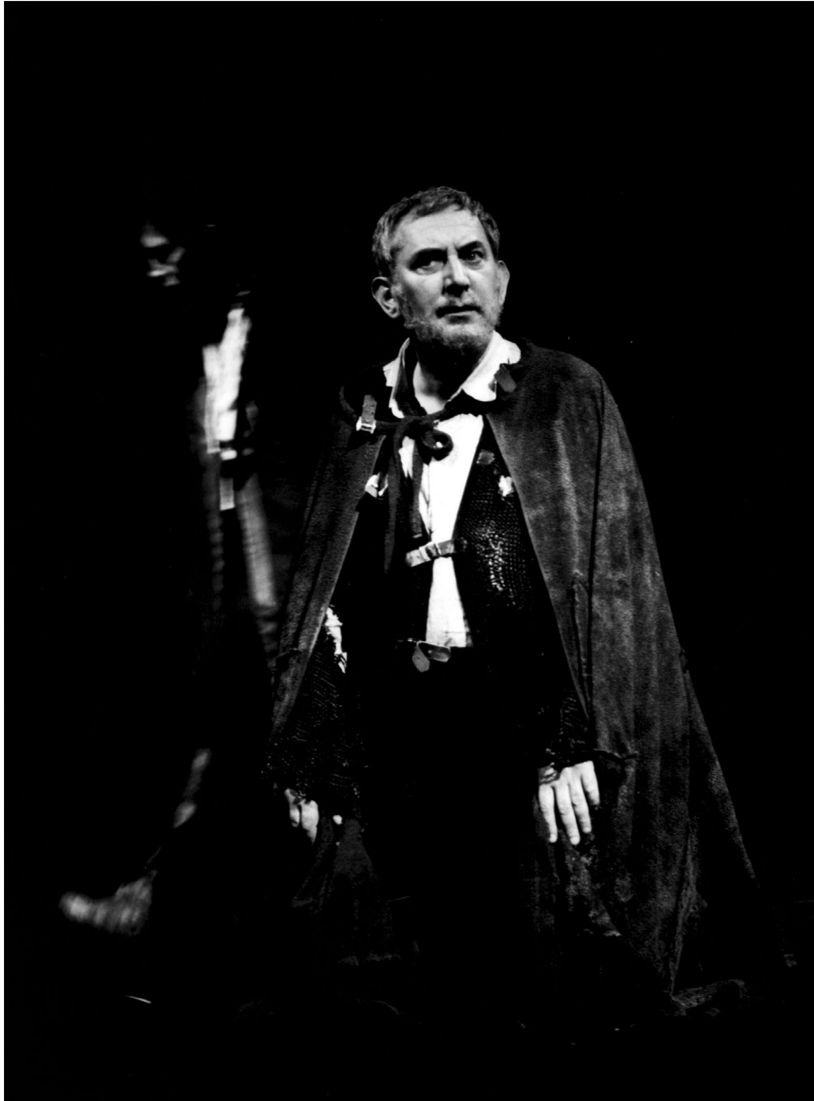
for Słomczyński's translations of Shakespeare's plays. Symptomatically enough, while reviewing the new *Hamlet*, Swinarski argued:

> One of the strong points of [our] *Hamlet* is the new translation by Maciej Słomczyński. This translation approximates everyday language, but at the same time it reflects Shakespeare's dramatic and poetic technique. It is not a neo-Romantic translation, nor is it adopted to appear contemporary, and thereby, it is, in fact, contemporary. (1988: 272, translation mine)

The apparent paradox of the text being contemporary precisely because of the translator's refusal to make it seem so, stemmed probably from Swinarski's approval of the fact that Słomczyński, while translating the play, refrained from interpreting it for his audience (incidentally, a recurrent objection to the translations by Stanisław Barańczak). His satisfaction might have stemmed also from the share he himself, allegedly, had in shaping the ultimate version of the text (Swinarski 1988: 272). If this were true, it would cast a new light on Słomczyński, who was otherwise perceived as inflexible and reluctant to negotiate his decisions, including the relations with his immediate collaborators. The diregard for editorial comments pertained in particular to Anna Staniewska, who published an extremely bitter testimony of their broken cooperation (1983). Taking into account the radical edge of Słomczyński's view about translation, it seems unlikely that his translations would have been different if Swinarski had insisted on radical changes in the text.[8] On the other hand, one cannot but wonder if Słomczyński would have embarked on translating Shakespeare at all if he had known that the theatre would never show any interest in his work. Or, that it would reach for his translation just once, like in the case of *King Lear*.

The translation of *King Lear* by Słomczyński was published in 1979. However, it had already been used by Jerzy Jarocki in his production of the play in 1977. In the wake of the success of the production, Juliusz Kydryński wrote in the preface to the first edition of Słomczyński's translation of the play:

[8] Słomczyński claimed he did not consult his translations with other translators or scholars, with the exception of regular contacts with Jan Kott and, less frequently, with Juliusz Kydryński (Konic 1986a: 11).



Lear (Gustaw Holoubek), with Kent (Zbigniew Zapasiewicz) in the backgroud, in the production directed by Jerzy Jarocki in the Dramatyczny Theatre in Warsaw in 1977, and based on Maciej Słomczyńki's translation of the play. The clothes of the kneeling Lear are tattered and soiled, reflecting the sore misery of the expelled monarch. Yet Lear himself seems to be strangely composed, astonished rather than destroyed by the tide of events. (Phot. by Marek Holzman)

> Słomczyński's translation stood behind the enormous success of the performance. It must be emphasized, however, that the excellent sound of Słomczyński's text when performed on stage hardly accounts for all the merits of his translation. It merely contradicts the naïve and nonchalant assumptions that the "contemporary" appeal of Shakespeare's verse can be achieved only for the price of mistreating the original, or, in other words, for the price of "improving" the original as regards its prosody and lexicon, and even imagery, to make it compliant with our current preferences. In fact, such practices only falsify the poet's text. Słomczyński refuses to stoop to such extravagancies. To the contrary, while preserving the greatest possible philological faithfulness (also taking into consideration the many Shakespearean extremities, reduced or omitted by others) and employing contemporary Polish, he manages to achieve a surprising adherence to the original text and, at the same time, to accomplish a fullness of poetic and dramatic expressiveness. (1979: 214, translation mine)

Kydryński's enthusiasm was well substantiated by the very warm reception of the performance whose cast was made up of the best Polish actors.[9] Not surprisingly, the performing style professed by Jarocki was frequently seen as being akin to that of Konrad Swinarski. Braun wrote about Jarocki:

> His outstanding intelligence made it possible to construct productions that resembled efficient and somewhat cold mechanisms, and yet fascinating due to an intense, multidimensional acting style combined with Jarocki's imagination and inventiveness. He seemed to believe in the universality of the theatre, and grant to it the status of timeless art. His productions did not touch upon immediate and painful matters. He appealed to a sophisticated audience and theatrical connoisseurs who preferred to see the theatre enclosed within its own walls. (Braun 1994: 148, translation mine)

Given the presentational nature of Jarocki's performances, the rhetorical complexity and occasional opaqueness of Słomczyński's translation were not seen as a major obstacle to the fluency of staging. Thus Jarocki's actors were not impersonating their characters, but telling their stories in a manner which called for the utmost attention and a continuous interpretative effort on the part of the audience. Such an effort was an intellectual privilege and, in a way, an unsettling

[9] The cast included Gustaw Holoubek (Lear), Joanna Szczepkowska (Cordelia), Zbigniew Zapasiewicz (Kent) and Piotr Fronczewski (the Fool).

metonymy of the relation to the largely unintelligible world as a whole. Interestingly enough, there is hardly an actor who exemplified better such a performing style as Gustaw Holoubek, one of the major stars of the Polish post-war theatre, and Lear in Jarocki's production. Repeatedly described as a theurgist of the theatre, Holoubek would mesmerize spectators with his impeccable diction and unusual, compelling timbre of voice. He was said to project primarily the cognitive processes of the characters rather than their emotional states (cf. Braun 1994: 116). Such an attitude also resurfaces in his own comments on his part in *King Lear*:

> I have always thought *King Lear* is a play about madness ... Słomczyński's text, precisely because of it being so vague and obscure, made me look for sense in Lear's insanity. And then, upon reading it closely, I realized that all of Lear's speeches were lucid, and that he knew full well what he was talking about. His mad, surrealistic logic mocks the whole world. It is his instinctive defence against his heart being broken. (Holoubek in Konic 1986b: 13, translation mine)

The last remark of Holoubek, an actor who played Lear over a hundred times, turned out to be a sinister and tragic prophecy in 1998, when Tadeusz Łomnicki died on stage while rehearsing *King Lear*. Łomnicki professed a radically different style of acting, clearly aiming at a full psychological identification with his part, using words not as signifiers but vehicles of emotions. It is also for this reason that he had commissioned a new translation of the play by Stanisław Barańczak.

If measured by the number of performances of a single production, *King Lear* turned out to be Słomczyński's greatest theatrical success. In the decades that followed negative opinions became more frequent, and the language used by Słomczyński was recurrently rebuked as artificial and incoherent.[10] More specifically, actors complained that the syntactic and semantic complexity of Słomczyński's translations forced them to concentrate on stage locution exclusively, largely impeding efforts to convey emotions. Słomczyński's translations were seen as contradicting modern tendencies of shifting the balance of the

[10] I refer to the opinions of e.g. Jan Englert, Janusz Nyczak and Maciej Englert, all quoted by Konic (1986b).

performance from the verbal component to other expressive materials. "It was not the theatre that Słomczyński translated his Shakespeare for", concluded Maciej Englert. Not surprisingly, however, Holoubek's favourable opinion of Słomczyński's translations remained unaltered.

6.3. The Text

Słomczyński's *Wiernie spisane dzieje żywota i śmierci Króla Leara i jego trzech córek* appears to be a literature-oriented translation, completed with an eye to establishing a new canon of Polish translations of Shakespeare's plays. There are no adjustments on the structural level of the play, and the plot, stage directions and assignments of speeches strictly follow the text of *King Lear* as published in 1968 in the The Arden Shakespeare series edited by Kenneth Muir. There are no errors which could be explicitly ascribed to the misinterpretation of the source text and which plagued his 19th century predecessors. The variations between Słomczyński's translation and other contemporary rewritings seem to result principally from the underlying concept of equivalence pursued by the translator.

Some of the obvious differences between Słomczyński's translation and other Polish rewritings of the play stem from an alternative translation of textual referents to nonverbal codes, thus, from the process of disambiguating. These variations occur mainly in stage directions indicating the locale, elements of scenery, or the use of props. For example, the stage directions in Act 3 calling for "heath" and "hovel", absent from the Quarto and Folio versions and subsequently supplied by Rowe, are consistently translated as "wrzosowisko" and "szałas", (other translators opting for: "dzika okolica", "pustkowie" and "chatka", "lepianka", "kletka") and in Act 4, Scene 7, when Lear is carried onto the stage "in a chair" (stage directions present only in the Folio), Słomczyński, unlike all other translators, places Lear "in a litter".

As usual, the translator faces the notoriously ambiguous passages of the play, first in Act 4, Scene 6, when the king refers to "the good block" while devising the stratagem to kill his sons-in-law, and again, in the final scene of the play, when he mentions the fool, without

specifying if he means indeed his jester or, given the immediate context, Cordelia. Accordingly, in the preaching scene, Lear turns to Gloucester, but his mind is distorted and his thoughts race wildly:

> When we are born, we cry that we are come
> To this great stage of fools This'a good block:
> It were a delicate stratagem to shoe
> A troop of horse with felt. [F]I'll put't in proof[F]
> And when I have stol'n upon these son-in-laws,
> Then, kill, kill, kill, kill, kill, kill! (4.6.178-83)

As has already been suggested, the ambiguous sentence "This'a good block" may be either linked to Lear's preaching and, consequently, the idea of *theatrum mundi*, or to the stratagem Lear devises to afflict his sons-in-law.[11] If the sentence belongs to Lear's preaching, the word "block" could be suggested by the shape of the stage as it was often called a scaffold, hence, indicating an executioner's block. However, it is also possible that Lear takes off his hat to preach, as was the custom, holds it in his hands, and his attention is attracted by the softness of the material. In this case his remark would mean "this is a good hat" or "this hat is made in a good fashion". Fingering the felt of his hat would bring him naturally to devising his stratagem. If Lear is not wearing a hat in this scene, he may take Edgar's or Gloucester's hat. It is also possible that Lear mistakes a stone or stump of a tree for a mounting-block, and then quibbles on the word (cf. Muir 1997: 165, Foakes 1997: 340-1). Słomczyński's choice goes with the *theatrum mundi* metaphor, and he translates the phrase as an explicit reference to a scaffold. The translation fits well into the preaching theme for the price of losing the possible logical link with the subsequent passage on Lear's stratagem:

> Lear: Po narodzeniu wnet opłakujemy
> Wejście na ową wielką scenę błazeństw.
> Piękny ten szafot! Byłoby fortelem
> Wielce przemyślnym owinąć kopyta

[11] The scene and the ambiguity inherent in the phrase have been already discussed in the preceding chapters, Section 4.3 in particular.

> Koni wojłokiem. Rzecz jest warta próby.
> A gdy podkradnę się do moich zięciów,
> Wówczas mord, mord, mord, mord, mord, mord!

Another interesting line in this troublesome passage is Lear's final "Then kill, kill, kill, kill, kill, kill!", a parody of a battle-cry (cf. Foakes 1997: 341, Muir 1997: 170) which may suggest, for example, that Lear should run across the stage in an imaginary attempt to lead his troops. Such a stage business is apparently confirmed by the first words of one of Cordelia's knights who enters, crying: "O, here he is: lay hand upon him" (4.6.184). Słomczyński's rendering of the final line does not make a recourse to any Polish battle cry. Instead, the focus of Lear's exclamation is shifted from the idea of a frantic chase to the weird and menacing fascination with bloodshed or massacre.

A similar interpretative difficulty occurs in the agonizing finale of the play in Lear's line "And my poor fool is hanged! No, no, no life!" (5.3.304). Here Lear may be referring indeed to the Fool, or, if we accept it as a term of endearment, to the dead Cordelia whom he holds in his arms. Lear may be also confusing the two, both gone and dear to his heart. In pursuit of coherence, Paszkowski and Barańczak omit the reference to the fool altogether, and make their Lears refer explicitly to Cordelia. Słomczyński, however, retains the reference to the fool, ("Błazna mojego powiesili! Umarł!"), additionally strengthened by Polish flexion which excludes a feminine referent in this case.

Contrary to Paszkowski's policy of familiarizing the customs and countryside evoked in the play, Słomczyński consistently preserves the references to Elizabethan reality and modes of thinking. The unclear, alienating references alter the illocutionary force of utterances and, in some cases, potentially interfere with the intended perlocutionary effect, thus shifting the burden of clarifying the context or meaning onto the nonverbal level of performance. For example, in Act 2, Scene 2, the disguised Kent meets Goneril's subservient attendant, Oswald. The parties quarrel, and the nature of their conflict appears serious. Yet, the rashness and intensity of Kent's verbal attacks combined with Oswald's awkward evasions also carry certain comic potential, which the theatre frequently chooses to uphold. Conse-

quently, the translator is faced with the necessity of striking a balance between the gravity of their argument and the comic effects created by the row. A real challenge is posed especially by Kent's extensive catalogue of verbal insults. Although imaginative, they do not fall outside the register of Elizabethan English, especially as regards the morphological rules which stand behind their origin:

> Kent: A knave, a rascal, an eater of broken meats; a base,
> proud, shallow, beggarly, three-suited, hundred-pound,
> filthy worsted-stocking knave; a lily-livered, action-
> taking [Q]knave, a[Q] whoreson, glass-gazing, super-
> serviceable, finical rouge; one-trunk-inheriting slave;
> one that wouldst be a bawd in way of good service and
> art nothing but the composition of a knave, beggar,
> coward, pandar, and the son and heir of a mongrel
> bitch: [F]one[F] whom I will beat into clamorous whining if
> thou deniest the least syllable of thy addition. (2.2.14-23)

In pursuit of formal adequacy, Słomczyński refrains from employing Polish insults of parallel emphatic value, and creates neologisms, such as "zajęczosercy" or "szklanooki", which render the information content of the original invectives, yet fail to recreate the function of the source text, and the impetus of the attack. Thus, the originally violent outburst of hostility becomes a sophisticated, rhetorical game in which Kent, with a varying degree of effectiveness, indulges in inventing slurs and insults. The translator's preoccupation with the semantic value of individual expressions also undermines the consistency of Kent's actual disposition. The register of insults ranges from "nicpoń" at one end of the spectrum to "skurwysyn" at the other, the former being usually used as a good-natured comment on the behaviour of a mischievous child, the latter as a hatred-filled invective against a mortal enemy. Thus Kent's verbal duel with Oswald is likely to become the actor's struggle with the text, where the consistency of nonverbal aspects of performance must make up for the apparent incoherence of the text. It should be observed, however, that whereas the varying illocutionary force of the utterances in Słomczyński's translation causes difficulties in staging, it could also be gratifying for a reader keen on exploring the cultural context of Shakespeare's time. Indeed, the translator

makes some effort to facilitate the understanding of insults whose ironic edge is based on references to the Elizabethan reality. Particularly Słomczyński's rendering of the sequence "three-suited, hundred-pound, filthy worsted-stocking knave" as "żebrzącego w trzech liberiach na rok, uszlachconego za sto funtów, brudnego łotra w wełnianych pończochach" shows some consideration towards his reader's needs. Thus Słomczyński provides some guidelines as to the possible meaning, although he is obviously not in a position to clarify the context entirely. Without footnotes, the reader is unlikely to know that Elizabethan servants were given no more than three suits of clothes a year, that James I was notorious for selling knighthoods to obtain money for his treasury, and that wearing woollen stockings was considered a sign of low background as gentlemen wore silk stockings. Thus, while tampering with modern conventions and disrupting the consistency of staging, Słomczyński also gave hints as to possible ways in which Shakespeare's plays interacted with contemporary reality.

The consistent policy of preserving the referential features of the source text also affects other aspects of the play. Motivated by the above principle, Słomczyński consistently retains the enigmatic quality of fragments of songs and references to proverbs which no longer generate immediate associations even for contemporary English-speaking audiences. This refers in particular to the part of the Fool and Edgar. In Act 1, Scene 4, for example, the audience witnesses an aggravating conflict between the abdicated Lear and Goneril, the latter consistently bent on curtailing the privileges of the former. In a series of verbal attacks, the Fool's double-edged wit reproaches Lear for renouncing authority and sneers at Goneril's lust for power and shameless ingratitude:

> Fool: May not an ass know when a cart draws the
> horse? Whoop, Jug. I love thee. (1.4.215-6)

The Fool attacks Goneril hinting that her wielding political power is as natural as a cart drawing a horse. This fact cannot be overlooked even by "an ass", or "a fool", like himself but it is nonetheless overlooked by Lear. The subsequent fragment may be an opening line of a song, recalled by the Fool to mockingly commend the Duchess

for the speed and effectiveness with which she implements her plans (cf. Muir 1997: 45).[12] In Słomczyński's translation the speech receives the following shape:

> Błazen: Czy osłu nie wolno dostrzec, że wóz konia ciągnie?
> Hop, Joasiu. Kocham cię.[13]

Thus, in the first line, Słomczyński somewhat blunts the edge of the Fool's wit, silencing the reference to Lear being even more naïve in his blindness than an ass. The literal rendering of the lyrics of the songs, *Jug* in Elizabethan English being a nickname for "Joan", makes the Fool offend Goneril in his disrespectful form of address, rather than anything else. Thus, in this scene Słomczyński's Fool projects an image of a provocatively cheerful, apparently careless and only occasionally malicious court jester, whose daring shows mostly in his slightingly incoherent attitude. Shakespeare's Fool on the other hand, was astute, witty, skilful at making scathing innuendoes but by no means incoherent.

Idiomatic expressions and references leave the translator in a predicament whenever there are no direct counterparts in Polish. Unwilling to dispense with the suggestiveness of the source text, Słomczyński either translates those expressions literally, or, which is less frequent, strives to replace them with corresponding Polish idioms and proverbs. The latter strategy, however, often proves awkward. For example, in Act 4, Scene 2, Goneril reprimands Albany for not greeting her upon her arrival which the Duke presumably has always done in the past:

> Goneril: I have been worth the whistling. (4.2.29)

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[12] Foakes also stipulates that Goneril makes a face at the Fool or moves, as if to threaten him, which provokes the Fool's evasive response. Whether the Fool is provoked by Goneril, or it is he who challenges her, his remark must be supported by some extratextual clarification (cf. Foakes 1997: 204).

[13] Compare also the proposals of other translators: "Kiedy wóz ciągnie konia, nawet osioł to dostrzeże. Brawo, / zacna pani!" (Barańczak), and "Przecież i osioł pozna się na tem, kiedy wóz / ciągnie konia. – Brawo, Maciusiu, kocham cię!" (Paszkowski).

In her reproach Goneril clearly refers to the proverb “It is a poor dog that is not worth the whistling”. The line receives the following translation:

Goneryla: Byłam raz warta świeczki.[14]

Motivated no doubt by the analogy with the Polish saying “gra nie warta świeczki”, the reference nevertheless does not come immediately to the mind of an unadvised reader. Out of all possible associations, ranging from a candle on a grave and the proverbial “Panu Bogu świeczkę, a diabłu ogarek”, the intended one appears the most distant. The text is likely to confuse the audience unless it is clarified by non-verbal codes (in fact, illocutionary force indicators) meant to strengthen the context, or make the situation meaningful in any other way.[15]

Given the absence of an immediate counterpart in Polish, Słomczyński sometimes chooses to translate references to idioms and proverbs literally. For example, in Act 5, Scene 3, the rivalry between Goneril and Regan over Edmund moves to the public sphere. When Regan, widowed after Cornwall’s death, announces her intention to marry Edmund, Goneril violently objects:

Goneril: Holla, holla!
That eye that told you so look’d but a-squint. (5.3.72-3)

Goneril’s remark rests on a reference to a popular proverb which says that “love being jealous, makes a good eye look a-squint” (cf. Muir 1997: 191). Słomczyński adheres to the semantic content of

[14] In other translations the complaint is far more explicit: “Cóż jestem chyba warta przywitania / We własnym domu?” (Barańczak); „Dziwi mię to bardzo / Że mój łagodny małżonek nie raczył / wyjść na spotkanie nasze” (Paszkowski).

[15] Unlikely as it may appear, Słomczyński might have tried to render in translation the corruption of the Quarto versions of the play where the word “whistling”, the form which indeed appears in the proverb, is replaced by “whistle” which makes the reference to the proverb perhaps less clear. The Quarto version is reprinted in the Arden Editions of Shakespeare’s Works edited by Kenneth Muir on which Słomczyński based his translation.

the remark, leaving the reference to a proverb unclear to the Polish audience:

Gonerila: Hola!
Oko, co rzekło ci tak, miało zeza.[16]

The spirit of Goneril's original remark is markedly more sophisticated. First of all, she replies with a proverb to a proverb (cf. Regan's preceding line: "Jesters do oft prove prophets" (5.3.72)); secondly, she reproaches Regan for the latter's willingness to have Edmund only for herself and suggests that her infatuation drives her to reckless decisions, also when viewed from a political perspective. In Słomczyński's translation the whole impact of the argument is reduced to a physical defect without any more profound meaning. The remark is intended to hurt in the most primitive way, which is incidentally significant of Goneril's state of mind, with her emotions running out of control. The whole exchange, however, despite the translator's efforts to adhere to the original, becomes suggestive more of two lower-class wives fighting each other in a busy market than of ruling monarchs.

Lear's recurrent references to the aggravating symptoms of his heart condition constitute yet another aspect of the play where the tension between the semantic features of the text and their overall function in performance becomes particularly apparent. In a way paralleling other features of Shakespeare's plays, these references testify to the nature of Elizabethan stage conventions, where the emotional states of the characters had to be described rather than acted out for the audience. In the modern theatre, the elaborate portrayals of pain and agony, couched in impeccable blank verse, are likely to produce an undesirable histrionic, or even grandiloquent effect. One of the most typical passages of this kind occurs in Act 2, Scene 2, when Lear finds Kent in the stocks and begins to realize that

[16] Paszkowski's choice resembles that of Słomczyński: "Hola! To oko pani zezowate, Co się spodziewa to ujrzeć", in Barańczak's translation Goneril sounds more sophisticated, but the attack again targets Regan's physical defect, rather than miserable effects of jealousy: "Doprawdy! / Podobne obserwacje czyni tylko / Ktoś obdarzony najszpetniejszym zezem".

he is being rejected also by his second daughter. Struck by this sudden realization, Lear cries out:

> Lear: O! How this mother swells up to my heart;
> Hysterica passio, down, thou climbing sorrow. (2.4.246-7)

The passage describes the symptoms of the disease which Lear, informed by Elizabethan medical standards, identifies as the suffocation of the mother, a painful malady in which the dysfunction of the mother or womb causes choking in the throat. The surviving records of the period confirm the medical accuracy of Shakespeare's text (cf. Muir 1997: 80). Thus, the passage describes a nervous breakdown according to medical knowledge of the time. Taking into consideration the assumed function of the passage, most translators omit the word "mother" and describe the sensation as a painful cramp or simply choking in the throat.[17] Słomczyński, however, adheres to the original, risking that the peculiarities of Lear's description shall take precedence over the overall realization of his miserable condition:

> Lear: O, jak macica, ku sercu pęczniejąc,
> Rośnie! *Histerica passio!* Precz, wróć na dół,
> Tam gdzie twe miejsce!

Taking into consideration the performant aspects of the text, the omission may facilitate the staging by allowing the actor cast as Lear to concentrate on some accompanying stage business, not worrying about the audience being intrigued by anatomical details. Yet, the exclusion of the original remark impoverishes also the referential world of the play. Thus, part of the Elizabethan world picture is irretrievably lost, a price paid for the momentary coherence of staging.

Another important aspect of Słomczyński's strategy is the way in which his consistent adherence to Elizabethan communicative strategies and cultural references affects the modern perception of the logic of Shakespeare's dialogues. Given the evolution of both general

[17] Compare the versions of other translators: "Och, jakże skurcz ten, hysterica passio, / ściska me serce, podchodzi do gardła! (Barańczak), "O jak ta kolka prze we mnie aż do serca!" (Paszkowski).

and theatrical conventions, the strategy intended as confirmation may, paradoxically, result in the subversion of the codes of the source text, particularly, if one considers a wider context of the scene, its prevailing mood, function, and its character-building role. The accumulation of such difficulties strikes dissonant notes which are difficult to subdue in staging. A good example can be found in Act 1, Scene 4, when Lear, insisting on seeing his daughter, becomes involved in a growing conflict with Oswald:

Lear: You, [F]you[F], sirrah, where's my daughter?
Oswald: So please you – [F]*Exit*.[F]
Lear: What says the fellow there? Call the clotpoll back.
[*Exit 3 Knigth*.]
Where's my Fool, ho? I think the world's asleep.
Enter 3 Knight.
How now! Where's that mongrel?
Knight: He says, my Lord, your daughter is not well. (1.4.44-9)

And when Oswald reappears some thirty lines later:

Lear: O you, sir, you, come you hither, sir: who am I, sir?
Oswald: My Lady's father.
Lear: My Lady's father! my lord's knave: you whoreson dog, you slave, you cur!
Oswald: I am none of these, my lord; I beseech your pardon.
Lear: Do you bandy looks with me, you rascal? [*Striking him*.]
Oswald: I'll not be strucken, my Lord.
Kent: [*Trips him*.] Nor tripped neither, you base football player. (1.4.76-85)

In Słomczyński's translation the exchanges run as follows:

Lear: Hejże, sługusie, a gdzież moja córka?
Oswald: Za pozwoleniem, panie –
Wychodzi.
Lear: Cóż rzekł ów człowiek? Przywołajcie tego matołka na powrót.
Wychodzi Rycerz.
Gdzie mój błazen, co? Można by przypuścić, że świat usnął.
Powraca Rycerz.
Cóż to! Gdzież ten kundel?
Rycerz: Powiada, panie mój, że córka twoja zasłabła.
[...]

Enter Lear

Lear:	O! To ty, mój panie, zbliż się, mój panie. Kim jestem, panie?
Oswald:	Ojcem mej pani.
Lear:	„Ojcem mej Pani", łotrze mego pana! Psie skurwysyński! Niewolniku! Kundlu!
Oswald:	Zechciej wybaczyć, panie mój, lecz nie jestem żadnym z nich.
Lear:	Chcesz mi odrzucać piłkę, nicponiu? *Uderza go*
Oswald:	Nie zezwolę, by mnie bito, panie mój.
Kent:	Ani, by podstawiano mi nogę, co? Ty nędzny graczu w piłkę.

In the above lines, Słomczyński makes all his major principles operational, including his insistence on the elevated tone of Lear's discourse, and the possibly literal rendering of vulgarisms, idioms and cultural references. Combined in one scene, however, they create an impression which places the reader, and even more so, the prospective actor or director, in a serious predicament. The loftiness of Lear's discourse, emphasized by specific word register and syntax (e.g. "a gdzież moja córka", "cóż rzekł ten człowiek", "zbliż się mój panie") interferes with the following rude, and rather deviant invectives ("psie skurwysyński"), which create an impression of rashness far exceeding Shakespeare's original design. In other words, the Lear who consistently strikes a note of grandiloquence contrasts sharply with another Lear debasing himself with low word register. Moreover, even among these insults one is struck by the incongruity between "psie skurwysyński" and "ty nicponiu", the former belonging to the base language of the vulgar, the latter preserving the good-humoured condescending attitude of a royal. Similar difficulties in staging may result from the translation of idioms. For example, replacing the reference to exchanging "bandy looks with someone" (meaning to talk back to someone, or hit back a ball in a game) with "odrzucać piłkę" (which exploits the Polish idiom "odbijać piłeczkę") retains the logical link between the idiom and the insulting reference to a football player. However, the reference to the Polish idiom does not come immediately to the mind of the reader or listener, and if it does, it lacks the linguistic vitality of the original, sounding awkward and forced. On the other hand, the original reference to a football player was placed in the text not because of its information content but because of its insulting quality (cf. Foakes 1997: 196) within the Elizabethan cultural context.

Yet, in Słomczyński's translation it is only the information content which remains, the insult being completely lost and the line, paradoxically, if delivered from the stage, carrying the potential for an incongruous comic effect.

Furthermore, Słomczyński consistently builds a distance between Lear and his surroundings by the manner of his speech which is dignified and lofty even if Lear's original lines are not rendered in verse but in prose. From the point of view of the Elizabethan audience, abandoning verse in favour of prose was tantamount to lowering the style of discourse. Speaking in prose would signal either the casual tone of the conversation or, alternatively, the lower class background of the character. Alternating between prose and verse is a trademark of Shakespeare's style and denotes shifts in the mood of the scenes. This is especially evident in Act 1, Scene 4, when Lear questions Kent about his suitability for the role of his servant. In this scene, Lear appears for the first time no longer as a haughty monarch receiving the tributes of his subjects in the splendour of the throne room but as a private man, freed from the responsibility of running the country and still merry after the chase from which he returns to enjoy dinner with his daughter. It is interesting that it is also Kent who is experimenting in his new role. Getting himself into the heart of hazard, he tests the effectiveness of his disguise, shedding his former posture of a courtier in favour of that of a coarse, ribald and foul-tongued servant.

Consequently, a series of questions which the king directs at the disguised Kent is not so much a display of authority but rather a genuine interrogation. Lear's questions are straightforward and persistent, and, when he is not satisfied with the answer, he repeats them twice: "How! What art thou?", "What dost thou profess?", "What would's thou with us?", "What art thou?", "Who would'st thou serve?", "Dost thou know me, fellow?", "What services canst thou do?" (1.4). In Słomczyński's rendering, the lines receive the following translation: "Cóż to? Kim jesteś?", "Jakież twe rzemiosło? Czego pragniesz od nas?", "Kim jesteś?", "Komu pragniesz służyć?", "Czy znasz mnie, człowieku?", "Jakie usługi mógłbyś oddać?". Here Lear uses an elevated and dignified tone, which reflects the translator's unity of vision of Lear as consistently trying to preserve his royal status by the manner of his speech. Still, one may argue that ignoring the fact

that this style of Lear's speech was, nonetheless, perceived by the Elizabethan audience as casual disrupts the internal logic of the play. It is Lear's good-humoured disposition which in Shakespeare's original encourages Kent to keep his part of the conversation so easy-going and reckless without being scared by Lear's display of authority. But for Lear's casual and straightforward way of addressing him, he would not have dared to crack his church-sex joke. Consequently, given the linguistic properties of Lear's speech and contemporary stage conventions, it is the accompanying stage business which should render the mood of the exchange more relaxed and casual, if its function in the dramatic design of the play is to be retained.[18] Additionally, whether by sheer coincidence or a deliberate effort, Słomczyński's rendering of Lear's final statement accepting Kent as a servant:

Lear: Follow me; thou shalt serve me.

translated as:

Lear: Pójdź za mną, będziesz mi służył.

strikes a note of dignity with strong biblical references, evoking the words of Christ choosing his disciples, an effect absent from the original play.

Throughout the whole play, Słomczyński keeps relying on theatrical conventions in which pain and suffering are studied and histrionic. This quality of his translations is particularly striking if juxtaposed with contemporary modes of staging aimed at achieving greater authenticity of emotions. For example, in the climactic scene of the play, when Lear enters carrying the body of Cordelia, the scene inversely parallels the religious image of a pietà, and the woeful father reaches the nadir of his experience:

[18] The difference becomes more conspicuous when the lines are compared with other translations: "A ty kim jesteś?", "Co to robisz? Czego chcesz?", "Ale ktoś ty taki?", "Komu? Człowieku, przecież ty mnie nie znasz?", "A cóż ty potrafisz?", "Zgoda więc, przyjmuje cię na służbę" (Barańczak); and "Kto ty jesteś, he?", "Jaki twój stan? Czego chcesz?", "Któż ty jesteś", "Czego żądasz?", "Komu chcesz służyć?", "Czy mię znasz?", "A co ty umiesz?" (Paszkowski).

Lear: Lend me a looking-glass;
If that her breath will mist or stain the stone,
Why, then she lives. (5.3.260-2)

and in translation:

Lear: Użyczcie zwierciadła.
Jeśli jej tchnienie mgłą pokryje kryształ,
Znak to żyje.

The histrionic quality of Słomczyński's rewriting becomes apparent when it is juxtaposed with the translation of Barańczak:

Lear: ... dajcie mi lusterko.
Jeśli jej oddech ślad na szkle zostawi,
Jest jeszcze żywa.

While Barańczak's translation is marked by the urgency of Lear's desperate attempt to cling to the last elusive glimpse of hope, and therefore sounds simple and practical, Słomczyński's Lear temporises, indulging in despair of somewhat affected quality and expresses his mind in lines couched with the bathetic effect in mind. Staging the play in Słomczyński's translation calls for an emblematic effect, while Barańczak's text opens the way for emotional authenticity which seems to be gaining an overriding importance in the contemporary theatre. Consequently, when Barańczak seems to dictate the anxious pace of elocution, Słomczyński invites the celebration of emotions, hence, a return to the Elizabethan mode of presentation.

A similar effect of monopolizing the attention of the audience on the verbal component of performance is achieved by the rhetorical complexity and conceptual obscurity of the language used by the characters. Słomczyński's text is intellectually challenging and intentionally opaque, forcing the audience to concentrate and follow the twists and turns of Lear's reasoning. Lear is searching for meaning, ideas dawn on him gradually and faced with an unexpected situation, he is often at a loss for words. It takes time before Lear's language accommodates to new circumstances. Often enough, the density and opaqueness of elocution makes the presence of any nonverbal codes

spurious and disturbing. This happens when Lear tries to redefine his bond with his elder daughters:

> Lear: But yet thou art my flesh, my blood, my daughter;
> Or rather a disease that's in my flesh,
> Which I must needs call mine (2.4.219-21)

translated as:

> Lear: Jednak mym ciałem i krwią jesteś, córko,
> Lub raczej ciała mojego chorobą,
> Którą nazywać muszę moją.[19]

or when Gloucester attempts to generalize on the experience of both Lear's and his own:

> Our flesh and blood, my lord, is grown so vile,
> That it doth hate what gets it. (3.4.142-3)

which Słomczyński translates as:

> Krew i kość nasza tak się dzikie stały,
> Że nienawidzą tych, co je poczęli.

Characteristically enough, Słomczyński translates these lines almost word for word, resisting all temptations to sharpen or sentimentalize the images.

Yet another aspect of Słomczyński's adherence to the source text is retaining the phonetic value of onomatopoeic expressions which have lost their connotation in contemporary English. Again, the strategy seems to neglect the performant aspects of the text; on the other hand, it does not privilege the target readers by facilitating the reception of expressions which remain ambiguous or unintelligible also for the modern English-speaking audience. For example, in Act 3, Scene 4, Kent, the Fool and Lear stumble upon Edgar in his disguise

[19] Compare also other translations: "Lecz jesteś córką, z mojej krwi i ciała; / Ściślej – chorobą, co ciało me toczy, / I w tym znaczeniu jest moja" (Barańczak), "Tyś jednak mojem ciałem, tyś krwią moją, / Mojem dziecięciem – nie raczej chorobą / w mem ciele, którą muszę mienić moją" (Paszkowski).

of Tom O'Bedlam. The last mentioned emerges from the hovel simulating possession by the devil:

> Edgar: Away! the foul fiend follows me! Through the sharp hawthorn blow the ^{Q}cold^{Q} winds. ^{F}Humh,^{F} go to thy ^{Q}cold^{Q} bed and warm thee. (3.4.45-7)

Edgar's lines include a warning, a casual observation about the wind blowing through the hawthorns, to be followed by an onomatopoeic utterance, and a command to go to bed. Again, Słomczyński's translation follows the original almost word for word:

> Edgar: Precz! Zły duch ściga mnie! Przez ostre głogi wiatr zacina. Huum! Idźcie do łoża zagrzać się.[20]

He leaves the utterance *Humh!* in its original phonetic form, without deciding whether it is supposed to indicate a sense of fear, cold, weariness, disgust, or startled recognition of the king, thus shifting the burden of interpretation onto the readers, or possibly, actors. If, as the scene is usually staged, Edgar shudders from cold, this phonetic sequence supplies the logical link between the observation about the chilly wind and the ambiguous command to go to bed. Incidentally, Słomczyński's translation eliminates a possibility that, after the initial warning of possession, Edgar's mind is spuriously taken over by the devil who, dissatisfied with the weather, commands Edgar, and not the strangers, to go to bed. Edgar's behaviour is thus implied to be somewhat more considerate and sober-minded towards the strangers, his mental derangement being signaled through his attire and inconsistency of speech rather than by his speaking with voices of different devils dwelling in him. A similar passage can be found further on in the same scene, when Edgar complains about feeling cold:

> Edgar: Tom's a-cold. ^{F}O do, de, do de, do de:^{F} (3.4.57-8)

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[20] Barańczak clearly links the phrase with the sensation of cold: "Biada mi! Zły wróg przyszedł mnie dręczyć! / Przez ostre ciernie wieje wiatr zimny. – / Brr! idź do łóżka i rozgrzej się", similarly Paszkowski: "Uciekajcie! Zły duch mnie ściga! Przez ostre głogi wicher / wieje... Brrr! wygrzać się w łóżku!".

Słomczyński's version:

Edgar: Tomek zmarzł. O, do de, do de, do de.

has a somewhat enigmatic quality in Polish and makes the actor's task even more challenging than in the passage described before. The English-speaking audience could accept its onomatopoeic effect at face value because it evokes the image of doddering from cold, while for the Polish audience the connection is less obvious.

Finally, Słomczyński's principle of adherence pertains also to his choice of the edition of the play which he relies on. In other words, Słomczyński refrains from independent editorial judgment, even if the text produced by the conflation of the Quartos and Folio versions of the play, seems awkward or unintelligible. Thus, the occasional incoherence produced by the practice of conflation survives also in Słomczyński's translation. One such example can be found in Act 3, Scene 4, where Edgar, faking possession, stages a brief show of mental derangement for the benefit of Lear, the Fool and Kent:

Edgar: ... Still through the hawthorn blows the cold wind; says suum, mun, hey no noony. Dolphin my boy, boy; sessa! Let him trot by. (3.4.96-8)[21]

In each of the extant versions of the play, Edgar's allegedly disrupted state of mind was signaled in its own way. The conflation of the two versions, clearly running against Shakespeare's original design, whatever it was, additionally enhanced the incoherence and made the task of the translator even more challenging. With the sequence "suum, mun" found only in the Folio and intended to imitate the noise of the wind, the phrase "hey no noony", present only in the Quarto, was presumably a refrain of a song. Both fragments are included in the conflated version of the play. Further difficulties arise in connection with the next line. Accordingly, Edgar may be quoting from a song or folk ballad, but it is also possible that Dolphin may refer to the

[21] The quote comes from the edition by Kenneth Muir which was used by Słomczyński. The new edition by Foakes offers a different version (3.4.96-8): "Still through the hawthorn blows the cold wind, / says suum, mun, nonny, Dauphin my boy, [Q]my[Q] boy, / cessez! Let him trot by".

dauphin, that is the French crown prince and, as such, be identified with the devil because of the English hatred of the French. "Sessa!" is probably a mere interjection, perhaps an incitement to greater speed (cf. Muir 1997: 113-4), though Foakes argues that Edgar seems to tell an imaginary horse named Dolphin to stop doing something, before calling on to let the horse go by (Foakes 1997: 278). Słomczyński's translation reflects all possible ambiguities of the source text:

> Edgar: Nadal przez głogi wiatr zimny zacina, mówiąc szum, szum, Hej no noony. Delfinie, mój chłopcze, sessa! Niechaj przemknie truchtem.[22]

Although the sequence "suum, mun" is replaced with a Polish onomatopoeic stock phrase "szum, szum", the following fragment of the song is left almost untouched, similarly like "sessa", which is completely unintelligible in Polish. Słomczyński also preserves the reference to the dauphin, if it is to be understood as such, which is very distant for the contemporary Polish audience. From the point of view of performance, the opaqueness and incoherence of the text makes the actor face an alternative of either making the text meaningful by means of nonverbal signs or by submitting to the irrational logic of inanity.

6.4. Summary

The translation of *King Lear* by Maciej Słomczyński places its emphasis clearly on the referential aspects of the text. The underlying concept of equivalence results from the central position of Shakespeare in the Polish literary canon and the assumed readiness of the targeted audience to explore the acknowledged masterpiece in its full referential richness. Słomczyński's policy of utmost adherence to the source

[22] Both Barańczak and Paszkowski show far more consideration towards their prospective audience's needs: "Przez ostre głogi wicher wieje, / Wiu, wiu, wiu. / Niech sobie wieje, ja się śmieje, / Fiu, fiu, fiu."(Barańczak), "Ciągle przez ciernie wieje zimny wiatr, świszcze: gwiiii, bieda! – / Delfinie, mój synu, puść ich, niech przejadą!" (Paszkowski).

text results in the emergence of the text marked by linguistic properties paralleling those of the original. Thus the translation reflects Elizabethan communicative strategies and rhetoric, characteristic patterns of imagery as well as word register, including also its bawdiness. It also contains a treasure trove of idiomatic expressions and an abundance of cultural references which give an insight into the Elizabethan modes of living and thinking. Such qualities of the translation place particularly high demands on the readers, as a full understanding of those references and conventions requires additional knowledge of the Elizabethan cultural and aesthetic context.

The basic strategy employed by Słomczyński is confirmation which, however, does not take as its point of reference the reception of the play by the Elizabethan audience (who were familiar both with the theatrical conventions which shaped the play and the cultural references found in the text) but refers to the reception of Shakespeare's text by an English-speaking reader of our own time. Słomczyński consistently refrains from translation choices which could facilitate reception at the expense of the formal features of the play. The resulting idiolect, corresponding neither to historical nor contemporary Polish, is characterized by faithfulness to the communicative conventions of the Elizabethan period (notwithstanding their effect on the contemporary audience), and the tendency to retain the idioms, proverbs and verbal puns of the original (in rare cases this may involve replacing them with modified Polish forms), as well as cultural references embedded into the structure of the original.

From the point of view of the theatre, Słomczyński relies on theatrical conventions in which pain and suffering are studied and histrionic. The linguistic quality of translation (syntax, word register, patterns of imagery) often rules out theatrical conventions aiming at psychological realism and the identification of actors with the characters they represent. Furthermore, the complexity of discourse often leads to monopolizing the attention of the audience on the verbal component of performance. In other words, the sophisticated, opaque style blurs the illocutionary force of utterances and calls for clarification or support of nonverbal means. This happens in particular when the translator chooses to preserve the references to Elizabethan reality and modes of speaking. Such elements potentially hinder stage-

audience communication, and shift the burden of clarifying the context or meaning onto the nonverbal level of performance.

By his consistent adherence to the source text, Słomczyński challenges the conventions operating in the receiving culture on almost all communicative levels of the play. The application of such a translation policy is possible only if the translated text occupies the central position in the national polysystem. Only such a position increases the overall tolerance of the receiving culture for the defamiliarizing features of the translated text.

Another interesting aspect of Słomczyński's translation is its relation to contemporary theatrical conventions which it apparently violates. Yet, it must be noted that even though Słomczyński does not rewrite the material to suit the theatrical or ideological expectations of the hosting system, he nevertheless assumes that the contemporary theatre is capable of accommodating texts marked by features paralleling his translations. Indeed, the Polish theatre of the 1970s showed some inclinations towards the more intellectual and, on the whole, presentational mode of staging. In such a theatre the audience remain emotionally disengaged during the performance, and yet they are capable of taking an intelligent and objective view of the performance. The trend was represented particularly by Konrad Swinarski, the director with whom Słomczyński initially cooperated. The unquestioned success of the 1978 production of *King Lear* with Gustaw Holoubek as Lear only confirms these assumptions.

Chapter 7

Stanisław Barańczak: Towards Metatranslation?

7.1. The Translator

In striking resemblance to the circumstances associated with Słomczyński's translation of *Hamlet* commissioned by Swinarski, it was Tadeusz Łomnicki, an outstanding actor and director, who persuaded Barańczak to translate *King Lear* for a performance scheduled for 1992. The other two plays translated earlier by Barańczak upon Łomnicki's request were *The Two Gentlemen of Verona* and *The Tempest*. Łomnicki became an ardent admirer of Barańczak's re-writings, joyfully receiving each new portion of the translated text, and gently insisting on further work.[1] He was not alone in his enthusiasm, as Andrzej Wajda had already produced *Hamlet* (in 1989) and *Romeo and Juliet* (in 1990) in Barańczak's translation, both remarkably successful performances.[2] The admiration of the directors and actors

[1] At this point I am referring to Łomnicki's letters to Barańczak published in the special issue of *Notatnik Teatralny* (1993). For Łomnicki's enthusiastic attitude to Barańczak's translations see also Łomnicki (2003: 324-31).

[2] Additionally, Barańczak's translations were further popularised by some very successful productions in the Polish Television Theatre, i.e. *Hamlet* (1992, directed by

was somewhat counterbalanced by the response of part of the critical milieu who saw in Barańczak's rewritings the emanation of his own exuberant personality and poetic talent, rather than a faithful mirror of Shakespeare. The latter retaliated with a series of articles in which he defended his work, frequently referring to and, in most of the cases, castigating the work of his predecessors. The public exchange of opinions created a major uproar around Shakespeare translation, soon mirrored by the content of literary journals.[3] The serious and somewhat lamentable tone of the essays on Barańczak's translations contrasted with the seemingly light-hearted style of Barańczak's own critical discourse. Thus, in 1990 Barańczak announced his provokingly uncomplicated "Triple T Theory" (The Theory of Three Translation Truisms) in which he called for the recognition of Shakespeare as "a rather intelligent man", "a relatively successful poet", and "a fine theatre practitioner" (Barańczak 2007: 194). Out of these insights sprang a set of guidelines for translating Shakespeare's plays. Accordingly, Barańczak envisioned a translator as imprisoned within the walls of Clarity, Faithfulness, Poetic Appeal and Theatrical Function (Barańczak 1992a: 196). Later on, Barańczak supplemented this list with Comic Effect.[4] Stressing the impossibility of meeting all five requirements simultaneously, Barańczak also argued that favouring one of them inevitably affects the quality of the remaining four. Entrapped as he is, the translator has to make his choice, crashing against at least one of the walls to break free. However, for Barańczak, the guiding principles seemed obvious:

> While approaching Shakespeare, I do not try to simplify or polish anything. Yet, I see no reason why a modern spectator should meet difficulties in places where Shakespeare intended no difficulties at all. The translations of his plays should remain faithful to the original plays in a functional way, i.e. they should bring about consequences as regards information content, and

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Andrzej Wajda), *The Taming of the Shrew* (1993 directed by Jerzy Stuhr) and *Coriolanus* (1995, directed by Mirosław Bork). For a incisive analysis of these productions, along with the discussion of the choice of translation see Fabiszak (2005: 232-43, 261-80).

[3] I am referring in particular to the essays published in *Teatr*, no. 11, 12 (1990) and 4, 6 (1991).

[4] This is Barańczak's English terminology (Barańczak 1992b).

> poetic and theatrical effect, which approximate most those designed by the author himself when he inscribed them into a given playscript. (1992a: 178, translation mine)

The policy won the immediate approval of actors who claimed they had rediscovered in Barańczak's translations the vitality of the Elizabethan theatre. A similar opinion came from Jan Kott:

> The excellent quality of Barańczak's translations stems from a combination of rare talents, wit and technique. Barańczak has a remarkable understanding of what is true poetry in Shakespeare, and he can render it by poetic means developed by poetry in the course of the last decades, which obviously makes him superior to all other translators. But he has also an unbelievable grasp of the theatricality of Shakespeare. In Barańczak's translation the verse not only reads fluently, but it also sounds superb when recited onstage. Thus it is material for great theatre. (1990: 23, translation mine)

The reservations to Barańczak's policy came mostly, although not exclusively, from literary and academic circles. For those reading Shakespeare in English, the modern appeal of Barańczak's translations was inevitably paired with a sense of loss. Praised for their fluency and directness, Barańczak's translations were also seen as deceptive, and even false, especially when judged against the well-established translations by Słomczyński, and paired with Kott's interpretative paradigm:

> Słomczyński is the only translator who stays faithful to Shakespeare's metaphors, which means preserving the typically Baroque style of Shakespeare at the highest possible level, resembling painting of that time. Why is then Barańczak ranked higher? Perhaps it is because he confirms the insane, and in this sense, harmful enough notion of Jan Kott that Shakespeare is our contemporary. In other words, while interpreting Shakespeare, Barańczak follows Kott's theory. (Zbierski, private notes, 12.08.94, translation mine)

It seems, however, that Barańczak's strategy should not be viewed against the standards professed by other translators, least of all, as a product of Kottian criticism. Though, perhaps, in his anxiety, Zbierski thought of Barańczak's translations permanently replacing all other rewritings, and thus separating audiences from what is specifically Elizabethan, and therefore, uncomfortably obscure. Yet Barańczak's translations, and the uproar they caused, renewed the

interest in Shakespeare, but have not relegated other translations to the fringes of literary or theatrical life. To the contrary, the radical nature of some of Barańczak's choices, and the ensuing wave of criticism, deepened the overall understanding of the nature of translation processes and their necessary arbitrariness. In fact, both Słomczyński and Barańczak translated in similar circumstances: their source texts had a high and well-established position in the canon, there were other translations available, and there was still a need for texts better suited to the intellectual and aesthetic preferences of the times. This pressure on the translators was particularly intense due to the dynamic nature of drama reception. Needless to say, it was also the presence of charismatic directors and actors which provided the counterbalance for a habitually conservative critical milieu, and therefore encouraged would-be translators to emulate old masterpieces.[5]

The problem with accepting the relation of complementarity which informs the whole corpus of various translations of a single source text may have resulted from the persistence of more traditional attitudes to translation, based on the somewhat naïve belief in the existence of a perfect equivalent. Such a belief substantiated the strongly evaluative attitude to translation in the previous ages, and the radical note which informed the (un)favourable opinions on the rewritten texts. With time, however, both the emancipation of Translation Studies and literary pragmatics have shown that the variety of translation strategies does not pose a threat to the stability and integrity of literary masterpieces but, to the contrary, renews and revitalizes their reception. On the other hand, it must be emphasized that the seemingly obvious phenomenon of re-translating canonized literary works lacks a comprehensive research model which would combine the interest in translation with the study of the reception processes responsible for these tendencies. Most of the systemic theories originating or assimilated into the field of Translation Studies, such as Itamar Even-Zohar's Polysystem Theory (subsequently the Theory of the Cultural Repertoire), or Descriptive Translation Studies tend to focus on the

[5] The predominance of "private poetics" over current aesthetic or generic conventions in the twentieth-century translations of Shakespeare's plays has been also signalled by D. Delabastita, "Shakespeare translation" in Mona Baker, ed. *Routledge Encyclopaedia of Translation Studies*. London: Routledge 1998, 222-6.

mechanisms first triggering interest in the foreign works, and then conditioning their successful assimilation into the target system. The shift to target-oriented studies, so eloquently argued by Theo Hermans and the Manipulation School, indeed helped us see the variety of translation strategies as a natural result of the evolving aesthetic and ideological norms of the hosting cultures. However, re-translating does not really fit systemic thinking, and its proper assessment would require yet another revision of the critical perspective – this time to translator-oriented criticism. The growth and emancipation of Translation Studies as a discipline, perhaps combined with the post-modern fascination with playfulness, has also contributed to the revision of the status of translation which has come to be seen as a less source-dependent and innovative literary activity, inducing many writers to try their pen as translators. From the Polish perspective, the tendency is well exemplified by the fact that the nineteenth-century Polish translators of Shakespeare were by rule "plain" translators, whereas the still growing majority of the twentieth- and twenty-first-century translators are independent writers, in most cases successful poets and playwrights themselves. Naturally, the increase in the number of re-translations also results from the overall growth of the publishing market which allows for greater variety. Although the new translations do stir intense, though momentary, critical interest, they are usually reviewed as case studies rather than a class of texts which could be associated with a specific phase in literary reception. Needless to say, the apparent absence of adequate research models in Translation Studies to account for the proliferation of new Shakespeare translations may stem also from the fact that very few other authors generate so much translation activity given the existence of fully-fledged earlier rewritings. In the wake of two centuries of vibrant critical and theatrical reception, the number of Polish translations of Shakespeare's major plays in most of the cases approximates twenty. No other foreign playwright has burdened the shelves of our libraries more. In other words, the new translations of Shakespeare's plays are a literary phenomenon in its own right which, perhaps, would require a Shakespeare-specific research model to account for the individualized motivations underlying the unrelenting efforts to rewrite his plays.

7.2. The Time

The reason why Tadeusz Łomnicki approached Barańczak was his search for a new translation which could support his conceptual design of performance. Łomnicki became interested in the play following the suggestion of Peter Brook, who saw Łomnicki in Samuel Beckett's *Krapp's Last Tape* in 1987, and prompted him to think of Lear. The play was to crown his career as an actor, and encapsulate his historical and political experiences. The interest in politics apparently contradicted the general condition and trends in the Polish theatre of the early 1990s.[6] The haunting spectres of the past which shaped the post-war reception of Shakespeare seemed to have faded away, and the audience, tired of politics, was unwilling to square accounts with the past. Struggling with financial problems, the theatres reached for musicals and light comedies. And yet the European political map was being shattered by powerful tectonic movements, unseen since 1945. The collapse of the Soviet Union and Yugoslavia brought about aggravating political and religious conflicts, finally bloodshed and genocide. Łomnicki viewed *King Lear* as a strikingly adequate play for out times, a spectacle about divided empires and fallen dictators:

> It is a great play. The theatre wants to show values, and the judgement we pass on these values. Honestly, we despise this shallow, corruptible world. We wish for something better, bigger, we strive for it, even though it is so difficult! It is difficult even if we consider this little historical somersault we have just made, and what if it is the whole globe, global politics, the politics of falling empires, the politics of religions struggling for hegemony, etc. We live in the middle of hell ... *King Lear* is unbelievably contemporary. Why? The ruler has made – who knows how, presumably with a heavy hand – his kingdom, his hierarchy of values, and his world is collapsing. And what comes up to the surface? This is the question. (Łomnicki qtd by Stachowiak 1993, translation mine)

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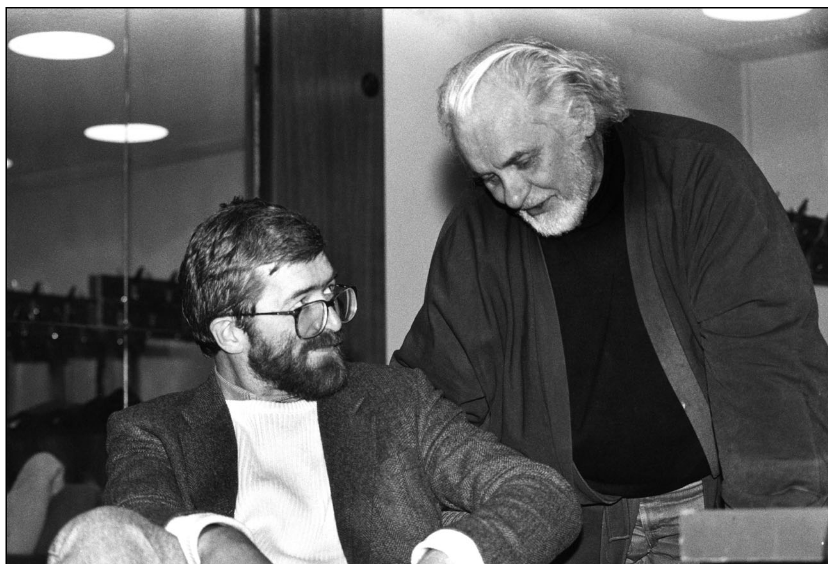
[6] The falling tendency as regards the size of theatrical audiences already began in 1978, following the relaxation of censorship. In the 1980s the audiences were continuously shrinking, and in 1996 the number of spectators stabilized at the level of 3.6 million annually. By way of a comparison, the climactic year was 1961, when the number of spectators reached 8.7 million annually in a country of 30 million (for the statistics of the Polish theatre cf. Fik 2000). Yet another problem was Łomnicki's long search for an adequate theatre, willing to stage the play and offer him the part of Lear. For the account of Łomnicki's endeavours see *Notatnik teatralny* (1993: 18-49).



Tadeusz Łomnicki (Lear) and Stanisław Barańczak in the Nowy Theatre in Poznań during a break in rehearsal. (Phot. by Mariusz Stachowiak)

Łomnicki's view of the play was entirely consistent with the one of Eugeniusz Korin, who directed the performance in a way which could support the pre-existent design of Lear, which Łomnicki had already prepared before starting rehearsals of the play:

> It is a story about one of the most dangerous diseases of our civilization, which is narrated through the lives of Lear and his family. In the 20th century this disease – the infinite desire for POWER – has developed into an epidemic, endangering the human kind as a whole. (Korin qtd by Stachowiak 1993, translation mine)

The first performance was scheduled for March, 1992 in the Nowy Theatre in Poznań. Inasmuch as Jarocki's *King Lear* of 1977 was cold and intellectual, the new production was to be direct and expressive due to the pointed language of Barańczak's translation and the naturalistic style of acting, preferred both by Łomnicki and by Korin. At the press conference held shortly before the cancelled première, Korin complemented the new translation:

> Barańczak has managed to translate the themes hidden just underneath the surface of the text in such a way that everything, when it combines with an actor and his temperament, sparkles with energy and is endowed with forceful, contemporary and aggressive sound ... It is such a score, naturally, for outstanding instrumentalists, that it becomes material of which the real theatre is made. (Poznań, 13 February 1992, translation mine)

Due to the sudden death of Łomnicki the première never took place. The fragmentary video recordings and an impressive collection of photos by Mariusz Stachowiak (1993) are the only traces left after weeks of rehearsals. Łomnicki dedicated his last role to Jan Kott. Yet, his concept of Lear was also a polemic launched against Kott's existentialist view of the play, as Łomnicki saw hope in Lear's fate. He came to understand the play as a parable of rediscovered fellowship and charity. Thus, Lear dies a better and wiser king than he, presumably, was ever before. Łomnicki recognized this as grace coming from Christianity. Naturally, the reading of the play as an extended Christian allegory had sound support in critical literature of the previous ages. Yet, it was also important that the new translation placed special and intelligent emphasis on Christian overtones in the play, as well as interpolated some new references which elaborated on the possible religious dimension of the story. Incidentally, such a policy was to some extent a reversal of the strategy adopted by Shakespeare himself when he was writing his tragedy on the basis of an anonymous play, *The True Chronicle History of King Leir*, published in 1605. Accordingly, the action of *Leir* takes place in a Christian world and Leir wishes to abdicate because his wife has just died and he wants to think about the welfare of his soul. The late wife rides "in triumph 'mongst the Cherubins", Gonorill and Regan are "the kindest Gyrles in Christendome" and, in the climax of the play, Cordelia offers Leir forgiveness while he gives her the "blessing, which the God of *Abraham* gaue unto the trybe of Iuda". Interestingly enough, few of the other Shakespeare sources contained so many biblical references, and none of them was borrowed by him. With regard to a few passages, Shakespeare's references to the Scripture may have been suggested by a phrase or a parallel situation in the old play, but for the most part, the playwright's biblical references are his own. Nevertheless the play is set within the remote, pre-Christian context, and there

are no overt allusions to church practices or rituals. This peculiar blend of pagan reality and Christian imagery makes it impossible to see the moral consciousness of the main characters as thoroughly Christian or, alternatively, entirely pagan. A good example of the subtle balancing of religious contexts in the original play, and the subsequent sharpening of the reference in translation can be found in Cordelia's speech in which, while refusing to flatter her father, she admits that she loves Lear according to her filial duties:

Cordelia: Good my lord,
You have begot me, bred me, loved me. I
Return those duties back as are right fit,
Obey you, love you, and most honour you.
... Haply, when I shall wed,
That lord whose hand must take my plight shall carry
Half my love with him, half my care and duty. (1.1.95-102)

Even though the above passage contains no overt reference to Christianity, the enumeration of filial duties clearly echoes the Catechism: "To love, honour, and succour my father and mother", as well as the Scriptures, Eph. 6.1-2: "Children, obey your parents in the Lord: for this is right. Honour thy father and mother". Kenneth Muir stipulates also that the line "obey you, love you, and most honour you" might have been borrowed directly from marriage vows. The passage, however, contains no specific reference to administering a Christian sacrament of marriage. In Barańczak's rewriting, Cordelia speaks as follows:

Kordelia: Mój panie,
Dałeś mi życie, chowałeś, kochałeś;
Ja w zamian spełniam swoje obowiązki,
Jestem posłuszna, kocham cię, szanuję.
... Ten, z którego dłonią
Moją dłoń stuła zwiąże przed ołtarzem.
Uniesie z sobą pół mojej miłości,
Połowę posłuszeństwa i szacunku.

The translation fails to bring an immediate association with the Scriptures or the Catechism but, instead, evokes a traditional Christian wedding ceremony in which the priest joins the hands of the couple

with a stole. Thus, Shakespeare's Cordelia makes an indirect recourse to Christian modes of thinking, whereas Barańczak's Cordelia uses a suggestive but anachronous religious image.

Another example of amplifying the religious context can be found in the speech of the King of France when, surprised by the sudden change of Lear's attitude, he inquires into the nature of Cordelia's transgression:

> should in a trice of time
> Commit a thing so monstrous, to dismantle
> So many folds of favour. (1.1.217-9)

and in translation:

> Mogła popełnić grzech aż tak potworny,
> Żeś zdarł z niej wszystkie suknie twojej łaski

Here Barańczak substitutes the semantically neutral "thing" with "sin", transgressing thus a religious code. The strengthening of religious overtones in some cases is sometimes counterbalanced by a loss of biblical references in others. For Christian interpreters of the play, one of the key lines of the text is Cordelia's declaration of disinterestedness in Act 4, Scene 4:

> O dear father,
> It is thy business that I go about. (4.4.23-4)

which echoes the reply given by a twelve-year-old Jesus when he was found by Mary and Joseph in the Temple: "Knew you not that I must go about my father's business" (Luke 2.49). Indeed the translation of the phrase poses difficulties in Polish. *In Biblia Tysiąclecia* Christ's words have been translated as "Czy nie wiedzieliście, że powinienem być w tym, co należy do mego Ojca?", whereas other translations have "być w sprawach mojego Ojca", "być w rzeczach mojego ojca" or "w domu mojego Ojca". Unfortunately, none of those phrases can be used as a whole in the translation of Cordelia's avowal. The original resemblance also disappears in Barańczak's translation: "To w twojej sprawie walczę, drogi ojcze".

7.3. The Text

Barańczak's *Król Lear* (1991) is based on the Arden Shakespeare edition by Kenneth Muir, published in 1972. The translator, however, occasionally makes independent editorial decisions with regard to the position and nature of stage directions, assignment of speeches, scene divisions as well as Quarto-Folio variations. In doing so, Barańczak seems to be motivated predominately by his assessment of the theatrical function of a given element. Consequently, his actions on the structural level of the play usually aim at reinforcing the emotional authenticity of the characters' speech, or of the emblematic quality of stage action. In Act 4, Scene 6, for example, Barańczak alters the context of speeches and interpolates precise stage directions for the scene of the attempted suicide of Gloucester at the cliffs of Dover. In the original play, Gloucester's appeal to the gods is juxtaposed with the final farewell directed at Tom, to which the latter or, in fact Edgar still under the disguise of a beggar, feels obliged to respond:

Gloucester [*Kneeling*]: O you mighty gods,
This world I do renounce and in your sights
Shake patiently my great affliction off.
If I could bear it longer, and not fall
To quarrel with your great opposeless wills,
My snuff and loathed part of nature should
Burn itself out. If Edgar live, O, bless [F]him[F]!
Now, fellow, fare thee well. [Q]*He falls.*[Q]
Edgar: Gone, sir: farewell.
[*aside*] And yet I know not how ... (4.6.35-42)

The final words of Gloucester, preceded by a serious and bitter prayer, may seem an odd courtesy of a man preparing for death and gathering strength for a final leap. Alternatively, the words may also be motivated by an apparently petty consideration of checking whether the guide has already borne off.[7] Dissatisfied with the potential effect,

[7] Paszkowski reinforces Gloucester's wish to know if Tom is still around: "No, przyjacielu, bądź zdrów – a gdzie jesteś? / Edgar: Jużem daleko, panie, bądźcie zdrowi!"; Słomczyński makes Gloucester bid farewell only: "Hej, ty, / Bądź zdrów! / Edgar: Odchodzę już, panie mój. Żegnaj".

Barańczak alters Gloucester's lines in such a way that the latter does not direct his last words at Tom but at himself the moment before he plunges into an imaginary abyss. Edgar, in turn, does not answer him but echoes his father's final words in the opening line of the monologue in which he sheds the disguise of Tom and reveals his true feelings:

Gloucester:	... Jeżeli Edgar mój żyje, bogowie, Pobłogosławcie mu! A teraz – w drogę. *Rzuca się przed siebie i mdleje.*
Edgar:	W drogę zaiste... Lecz nie jestem pewny, Czy siła wyobraźni nie potrafi Zrabować życia, jeśli życie samo Zgadza się na rabunek

While Tom's placid remark, juxtaposed with Gloucester's prayer, created a singularly dramatic effect in the original play, the blending of the exchange between the father and son into each other's monologues emphasizes Gloucester's physical and psychological alienation at the moment of his suicidal leap. Edgar, in turn, becomes an on-stage audience of his father's drama, freed from his clumsy and, arguably, merciless disguise. Yet another aspect of Barańczak's translation is the interpolation of precise stage directions for Gloucester after his last words, but before Edgar's reply which, in fact, follows the arrangement suggested by the Quarto, but contradicts many contemporary editions which supply the stage directions after the exchange (cf. Muir 1997: 160, Hunter 1972: 152). Barańczak's stage directions do not rule out the possibility that Gloucester actually falls from some height, yet they imply that he collapses on the flat stage.[8]

Another editorial decision pertains to the problematic scene division in Act 2. Scene 2 is set at dawn (cf. Oswald's greeting "Good dawning to thee, friend" (2.2.1)) in the vicinity of Gloucester's castle. After a row with Oswald, and later with Cornwall and his party, Kent is left in the stocks and falls asleep. Then Edgar enters with a soliloquy

[8] Alan Dessen emphasizes the importance of illusion on the Elizabethan stage, which the audience could share with Gloucester till the beginning of Edgar's monologue. However, the contemporary audience is unlikely to share this illusion unless it is supported by some features of scenery, cf. Dessen (1984: 265).

in which he plans his disguise. Following Edgar's departure, Kent is found in the stocks by Lear who enters with the Fool and the rest of his retinue. The Folio has no scene division, thus leaving Kent onstage during Edgar's apparently solitary speech. Yet, it seems very unlikely that the fugitive Edgar should return to his father's castle to complain about the pursuit. To avoid incoherence, some editors divide the scene and supply stage directions for a change of locale such as, for example, "a wood", or "in the country" (Muir 1997: 76, Fraser 1963: 89), whereas others retain the original arrangement (cf. Foakes 1997: 236, Hunter 1972: 103). However, even if the characters are left on the stage together, Kent is usually eclipsed by the lighting system, while Edmund is placed in the limelight, thus, building up the impression of on-stage darkness which divides their worlds symbolically. Recently, however, such attempts to rationalize the scenes have been undermined. For example, Alan Dessen draws attention to the original logic of Elizabethan staging where the grouping on the well-lit stage of the two maltreated characters could serve as a form of theatrical *italics* that could not be missed by an attentive viewer" (Dessen 1984: 103). Similarly, R. A. Foakes observes that "this inset brings together, as humiliated, banished and in disguise, two characters who ... provide a powerful visual emblem of the *enormous state* produced by Lear's folly and Edmund's machinations" (cf. Foakes 1997: 237). As if siding with these critical voices, Barańczak provides no stage directions for a change of locale, leaving both characters on stage, and thereby encouraging the audience to alternate between a naturalistic and symbolic mode of staging.[9] In this way Barańczak insists on authenticating emotions in scenes which build on human interaction, but reinforces the symbolic dimension in scenes which, by definition, rely on histrionic effect as, for example, in the case of Edgar's soliloquy *ad spectatores*.

Similarly, Barańczak's translations of unclear textual referents to nonverbal codes aim at reducing ambiguity. While doing so, Barańczak consistently privileges potential stage effects, especially as regards the psychological design of the characters. Accordingly, in Act 4, Scene 6,

[9] Both Słomczyński and Paszkowski place Edgar "in the wood", thus signaling a change of locale.

the troublesome reference to the "good block" made by Lear while devising the stratagem to kill his sons-in-law becomes a comment on the softness of his hat, which provides a logical link between the sensation of fingering the material and the idea of shoeing horses with felt. Interestingly enough, Barańczak is the only translator whose choice in this case corresponds with the first translation of the play by Kamiński.[10] Similarly, in the agonizing finale of the play, Barańczak omits the reference to the "fool", and makes Lear concentrate exclusively on the dead Cordelia.

An interesting example of the way in which translation determines stage action can be found in Act 3, Scene 7, which culminates with Gloucester being blinded. Enraged by his councillor's treason, Cornwall proceeds to fulfil the cruel threat:

> See't shalt thou never. Fellows, hold the chair;
> Upon these eyes of thine I'll set my foot. (3.7.66-7)

The implicit stage directions may suggest that Cornwall plucks out Gloucester's eye with his foot, by means of a spur, a tip or the heel of a boot, which, however, many directors find physically improbable.[11] On the other hand. Dessen strongly argues for a symbolic reading of the scene:

> But if we use a different logic, the stage picture that follows from Shakespeare's signal can be particularly rich in significance. If Gloucester, bound to a chair, is lowered to the stage floor so that his head is under Cornwall's foot, the audience will then witness a powerful symbolic tableau that epitomizes not only injustice and oppression but, given the associations with the head …, also acts out the failure of reason and 'cause' to deal with the world of the

[10] Tadeusz Łomnicki, while rehearsing the play in February 1992, spoke these lines sitting cross-legged on the floor beside Gloucester, with long pauses to emphasise his gradually unfolding design. When he reached the final line ("Then kill, kill, kill, kill, kill, kill!"), his voice suddenly rose to a hysterical, prolonged squeak.

[11] Rosenberg (1972: 242-3) lists the ways and objects which have been used in the scene. Gloucester's eyes have been torn out manually, with a thumb, a chair leg, Regan's hairpin or a golden spur. There were also performances where the scene was enacted symbolically or off-stage. Słomczyński does not specify the manner of mutilation: "Oczy twe stopą rozdepczę. / Nigdy nie ujrzysz. (Do sług). Przytrzymajcie stołek"; Paszkowski interpolates stage directions: "Wprzód, nimbyś ujrzał, zdepczę oczy twoje. / (Wyrywa Glosterowi jedno oko, ciska je na ziemię i depcze.)".

> storm. This visual image is linked to other moments in the play (e.g. Tom 'throwing his head' in the previous scene or Lear beating upon his head in I.IV.262-3) and, as with the blindness/sight motif, can generate meanings and associations that inform the entire tragedy. If the logic of the blinding is understood as symbolic rather than psychological, the result again can be a kind of theatrical italics that transcends verisimilitude to yield a larger, richer effect. (Dessen 1984: 120)

In Barańczak's translation Cornwall speaks in a way which clearly signals his intentions and the manner of inflicting the injury, unless a pause follows the order to hold the chair, and Cornwall crushes Gloucester's eyes once they have been pluck out in some other way:

> Nic nie ujrzysz.
> Trzymajcie krzesło. Obcasem rozgniotę
> Te ślepia.

Yet not all of Barańczak's choices aimed at augmenting the play's visual impact remain consistent with the internal logic of the play. Thus, in Act 3, Scene 4, the Fool comments scathingly on the attire of Tom O'Bedlam:

> Nay, he reserv'd a blanket, else we had been all
> sham'd. (3.4.66)

In Barańczak's translation the blanket covering Tom's body, which later on will seem to Lear suggestive of a judge's gown, is changed into a mere rug around his waist:

> Owszem, zachował sobie tę szmatę na biodra; inaczej
> byłoby wstydu co niemiara.[12]

Barańczak's shift accentuates the pitiful condition of Tom's attire and, no doubt, amplifies the sexual undertones of the Fool's mocking remark on shame. On the other hand, it also removes the rationale for making Tom a judge during the mock-trial (cf. Lear's "Thou

[12] Both Słomczyński and Paszkowski are less specific as to which parts of Tom's body are covered by the blanket: "Zachował derkę, inaczej zawstydziłby nas wszystkich" (Słomczyński), "Owszem, zachował sobie płachtę; inaczej byśmy wstydzić się musieli za niego" (Paszkowski).

robed man of justice, take thy place." (3.6.36)).[13] Another feature of Barańczak's translation is his consistent omission of unclear references to Elizabethan reality to strengthen the illocutionary power of utterances, and thereby, authenticate emotions. Consequently, Barańczak repeatedly sacrifices faithfulness for the sake of fluency, interpolates clarifying passages, or omits the references altogether. An example of his policy of deleting textual references, and shifting the burden of conveying meaning exclusively into the sphere of non-verbal codes can be found in Act 1, Scene 2. Left alone on the stage, Edmund, the bastard son of Gloucester, gets himself ready for a show of false concern for his brother, Edgar, whom he wants to implicate into a conflict with their father. For a brief moment Edmund gives the audience an insight into his potential for Byzantine intrigue and duplicity, all the time keeping the careless and cheerful air of a wanton boy:

> My cue is villainous melancholy, with a sigh like Tom
> o'Bedlam. – O, these eclipses do portend these
> divisions [F]Fa, sol, la mi. [F] (1.2.135-7)

Significantly enough, Edmund adopts the posture of a Bedlam beggar in order to conceal his true intentions and carry out the intrigue. This very idea will be taken up by Edgar in the scenes to follow when he hides to save his life. This casts an interesting light on the parallels between the two brothers who, although situated on the opposite ends of the good-and-evil spectrum, nonetheless share some common characteristics and capacity for disguise. Barańczak, motivated by the concern about the text's comprehensibility, sheds the reference to Tom o'Bedlam:

> Trzeba mi wypowiedzieć kwestię pełną przewrotnej melancholii
> i zdobną w obłąkańcze westchnienia.[14]

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[13] For the implications of the verbal references to stage properties and garments in *King Lear* in Barańczak's translation see Limon (2000).

[14] Paszowski and Słomczyński retain the intratextuality: "Przybiorę postać melancholika, a wzdychać będę, jak bedlamski żebrak" (Paszkowski), "Niechaj mnie prowadzi łotrowska melancholia, pełna / westchnień, jak gdybym był Szalonym Tomkiem" (Słomczyński).

The omission simplifies the text, but it also breaks one of the most interesting intratextual links in the play. The fact that both brothers seem to be fascinated by the same idea suggests similarities in their psychological disposition, or points to some previous experiences which they have apparently shared.[15]

Omissions also include the details of Elizabethan consciousness, like the names of evil spirits mentioned by Edgar. Thus, Edgar's warning: "Beware my follower. Peace Smulkin, / peace, thou fiend" (3.4.136), Smulkin being a minor devil (cf. Foakes 1997: 281) becomes a fairly general "Strzeż się mojego prześladowcy. Cicho, zły duchu! Spokój, diable!,[16] whereas his remark "The prince of darkness is a gentleman. Modo / he's called, and Mahu" (3.4.139-40), Modo and Mahu being two generals of the infernal furies (cf. Foakes 1997: 282), is replaced with unspecific though witty: "Wypraszam sobie, książę ciemności jest szlachetnie urodzony!". In this way a whole stratum of Elizabethan connotations is brushed aside together with its rich references to the world of the occult. Thus the translator, like an exorcist, expels the fiendish spirits by refusing to mention their names.

If the reference cannot be omitted, Barańczak frequently interpolates individual words or phrases to clarify the meaning of an otherwise ambiguous line. One of many such examples can be found in Act 3, Scene 4, when Kent and the Fool lead Lear into a hovel. On their approach a voice is heard from within:

Fathom and half, fathom and half: Poor Tom! [F] (3.4.37)

These are the ravings of Edgar, who emerges from the hovel in the disguise of the insane Tom O'Bedlam. He pretends to be sounding the depth of water, perhaps imagining himself to be a mariner onboard a ship or someone stranded by a rising flood (cf. Muir 1997: 109,

[15] Such a possibility becomes part of the cinematic design of the brothers in Grigori Kozintzev's film version of the play (1970). In one of the initial scenes Edgar and Edmund are shown riding in the neighbourhood of Gloucester's castle when they meet a Bedlam beggar. The encounter makes a lasting impression on them, and is recalled in the subsequent visual imagery of the movie.

[16] Both Słomczyński and Paszkowski retain the references: "Strzeżcie się tego, kto mnie ściga. Spokój, Smulkinie! Spokój, zły duchu!" (Słomczyński); "Strzeżcie się mego prześladowcy Cicho Smolkin! Cicho, wrogu!" (Paszkowski).

Foakes 1997: 274). In the source text, the interpretation of the line depends to a large extent on additional stage business performed by Edgar. Barańczak decides to remove the ambiguity he finds cumbersome, and makes the line more explicit:

> Edgar: Półtora sążnia wody, już półtora! Biedny Tomek![17]

A more significant interpolation occurs in Act 3, Scene 4, when Lear complains about the ingratitude of his unworthy daughters making a reference to a story about a pelican feeding the young with its own blood, an image well-known in Elizabethan times, but also in Christian iconography in general:

> ... 'twas this flesh begot
> Those pelican daughters. (3.4.73-4)

Clearly doubtful of the audience's ability to deal with the metaphor, Barańczak goes for an extensive comparison:

> ... [ciało] bo ono spłodziło
> Dwie córki, które piją krew ojcowską
> Niby pisklęta pelikana.[18]

Naturally, the translator is not in a position to clarify the meaning entirely, yet he definitely manages to elucidate Lear's parallel. Another example of streamlining the text can be found further in the same scene, when the disguised Kent applies to enter Lear's service. The would-be servant wittingly advertises his merits as a companion and entertainer:

> I do profess to be no less than I seem; to serve him
> truly that will put me in trust; to love him that is
> honest; to converse with him that is wise, and says
> little; to fear judgment; to fight when I cannot
> choose; and to eat no fish. (1.4.13-7)

[17] Neither Paszkowski nor Słomczyński mention water.

[18] The other translators put more trust in their audiences: "Czyliż nie to ciało / Tym pelikana córkom życie dało?" (Paszkowski), "Gdy ciało poczęło / Te pelikana córki" (Słomczyński).

The last item on the list seems puzzling. Kent may be indicating that he is not a weakling, he has already said that he fights when he has to, that he is not a Catholic, who observes fast on Fridays by eating fish and, finally, he may be bawdily referring to the use of prostitutes (cf. Foakes 1997: 139, Frazer 1963: 60, Muir 1997: 35). In Barańczak's translation, the two final lines run as follows:

> bić się, gdy nie ma innego wyboru, i nie jadać ryb,
> jak na protestanta przystało.[19]

No doubt again the translator's choice was informed by his desire to achieve clarity, but he did so at the expense of dispensing with other possible meanings and distorting the historical context. It also seems that by interpolating the crucial hint explaining Kent's refusal to eat fish, he reinforced the association, but only for those who would have been likely to interpret Kent's habit as a refusal to fast anyway. Additionally, if Kent indeed tried to introduce himself as a Protestant, he would be placing himself in the same group as, presumably, Lear and the Anglican audience of the Globe. Given the realities of the Polish theatre, Kent's playful and somewhat metatheatrical remark is likely to produce the opposite effect of emphasizing the amusingly trivial difference between him and his predominantly Catholic audience. It is also less likely that Kent's declaration, translated in such a way, might by worked into the immediate context of the scene. Thus Kent applies to be admitted to Lear's service and, most likely, to his table, the latter having just returned from hunting and impatiently awaits dinner.

Yet another way of dealing with potentially ambiguous or unclear passages is replacing them with Polish idioms, proverbs or cultural references, capable of creating a corresponding stage effect. Indeed Shakespeare's dialogues in Barańczak's translation flow naturally and bristle with wit. Actors using this playscript do not have to wrestle with the text to elicit its meaning, but tread comfortably along the path straightened out for them by the translator. The theatrical merits of Barańczak's translations are particularly obvious when his texts are

[19] Paszkowski chooses to interpolate, but hardly clarifies the reference: "niebu cześć oddawać i ryb nie jeść", Słomczyński leaves it unchanged: "i nie jadać ryb".

juxtaposed with some other rewritings. In Act 2, Scene 2, the disguised Kent meets Oswald, both heading towards Gloucester's castle. Kent's disposition towards Oswald is hostile as a result of their previous encounters. Oswald, however, despite the disguise, does recognize Lear's servant. The initial exchange builds up into a fray which only the intervention of Edmund and Cornwall can calm down:

> Oswald: Good dawning to thee, friend. Art of this house?
> Kent: Ay.
> Oswald: Where may we set our horses?
> Kent: I'the mire.
> Oswald: Prithee, if thou lov'st me, tell me.
> Kent: I love thee not.
> Oswald: Why then, I care not for thee.
> Kent: If I had thee in Lipsbury pinfold, I would make thee care for me. (2.2.1-10)

Słomczyński translates the exchange in the following way:

> Oswald: Dobrego świtu życzę, przyjacielu Czy służysz tutaj?
> Kent: Tak.
> Oswald: Gdzie możemy umieścić konie?
> Kent: W gnojówce.
> Oswald: Błagam cię, jeśli mnie miłujesz, powiedz mi.
> Kent: Nie miłuję cię.
> Oswald: Cóż, więc nie będę cię błagał o to.
> Kent: Gdybym cię dostał w ząbki, błagałbyś mnie pokornie.

whereas Barańczak:

> Oswald: Dzień dobry, przyjacielu. Piękny wschód słońca! Służysz na tym dworze?
> Kent: Tak.
> Oswald: Gdzie by tu można postawić konie?
> Kent: W błocie.
> Oswald: Powiedz, proszę, w imię przyjaźni.
> Kent: Żadnej przyjaźni do ciebie nie czuję.
> Oswald: To i ja się bez ciebie obejdę.
> Kent: Uważaj, no, żebym ja się z tobą gorzej nie obszedł.

The original exchange indeed puts the translator in a predicament in that Oswald's greeting does not find its direct equivalent in Polish.

On the one hand, the welcoming words should sound unaffected and natural, on the other, they should indicate that the characters meet at dawn. The Polish “dzień dobry”, the most natural in these circumstances, refers to any time of day. Secondly the expression “if thou lov’st me” used in an ambiguous way also lacks a Polish counterpart as in the Elizabethan English “to love” meant also “to assess the value” or “to show respect”. Shakespeare takes advantage of this double-meaning to build a verbal pun. The use of the Polish words “kochać” or “miłować” is most awkward in this context, and there is no other verb which would simultaneously render the meaning and allow one to proceed with a verbal pun. Finally, Kent’s threat “If I had thee in Lipsbury pinfold, I would make thee care for me” rests on a very unclear reference which is usually taken to mean “to be trapped between teeth” (cf. Muir 1997: 64, Foakes 1997: 225). Faced with difficulties, Słomczyński falls back on philological correspondence. His initial greeting sounds odd. Oswald’s expectation of love from Kent borders on the ridiculous, whereas the latter’s final threat seems most unusual. Viewed against contemporary communicative standards, Słomczyński’s translation constitutes a hectic sequence of utterances whose illocutionary force is doubtful, and the achieved perlocutionary effect improbable. Barańczak’s translation, on the other hand, although constituting at some points a glaring break with the principles of faithfulness, poses no such difficulties. Accordingly, Barańczak interpolates a casual reference to sunrise to complement the plain greeting of “dzień dobry”, and replaces “love” with “friendship” which lets him assume a verbal pun that is to be found two lines further than in Shakespeare’s original and is centred around the double meaning of the Polish reflexive verb “obejść się”. Incidentally, the case also exemplifies Barańczak’s strategy of creating from shreds in one place something which was impossible to render in another.

In fact, the scene featuring the confrontation of Kent and Oswald seems troublesome both from the point of view of staging and of translating. Kent’s elaborate sneers and insults bristle with wit, which humiliates Oswald on one hand, and amuses the audience on the other. The impact of these insults may be easily missed if the audience lacks familiarity with the realities of Elizabethan England. This refers in particular to such invectives as:

Kent: Thou whoreson zed, thou unnecessary letter! (2.2.62)

which in Barańczak's translation becomes:

Kent: Ty sukinsynu, ty zero nic nie znaczące![20]

The point of the original sneer is based on the fact that the letter "z" was absent from most dictionaries of the time. Thus, Barańczak substitutes "z" with a "null", a symbol of non-existing value. The slur, placed as it is among a multitude of other insults, renders well the heated ambiance of Kent's verbal attack though, naturally, dispenses with its cultural specific significance. Even more tricky appears the next of Kent's elaborate insults:

Kent: Goose, if I had you upon Sarum plain,
I'd drive ye cackling home to Camelot. (2.2.80-1)

and in Barańczak's rewriting:

Kent: Jeśli chcesz, gęgaj zdrów, mam w pochwie rożen,
Na który nadział się niejeden gąsior.[21]

The references to Camelot, and even more so, to geese on the Sarum plain puzzles modern editors and remains unintelligible (cf. Foakes 1997: 230). Barańczak omits both proper names, focusing instead on the possible effect of the lines which constitute yet another threat with comic undertones. Kent's comparing Oswald's conduct to a cowardly goose eager to take refuge behind the walls of Camelot – Kent and Oswald are talking within some distance of Gloucester's castle – emphasized the cowardly aspect of Oswald's behaviour. Barańczak's imagery, on the other hand, elaborates on Oswald's futile verbal at-

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[20] Both Paszkowski and Słomczyński show some consideration towards their readers' needs, but their translations seem to lack the necessary fluency: "Ty nikczemny iksie, niepotrzebna litero!" (Paszkowski); "Ty skurwysyński Z-cie, ostatnia litero w alfabecie!" (Słomczyński).

[21] Neither of the two other translators dispenses with the original references: "Gasiorze! gdybym był na błoniach Sarum! / Pogęgałbyś mi rzewnie do Kamelotu" (Paszkowski); "Gdybym cię spotkał na równinie Sarum, / Gnałbym cię, gąsko, aż do Kamelotu" (Słomczyński).

tempts to fend off the attack evoking the image of the cackling of a goose. Additionally, Barańczak substitutes the idea of pursuing a coward with an image of Oswald being a weakling pierced with Kent's sword like a goose with a roasting spit.

Another feature of Barańczak's translation are the liberties he takes while employing language for character-building purposes. The temperamental dispositions of dramatic figures are revealed in the stylistic texture, word register and specific patterns of imagery evoked by a given character.[22] Thus, language is one of the most obvious self-presentation devices of dramatic personae. Yet, from the perspective of the contemporary audience, the sophisticated rhetoric bristling with Elizabethan idioms in fact hinders understanding the character's speech. Motivated by an impulse to rewrite Shakespeare in a way Shakespeare himself would have written it if he had lived today, Barańczak reaches for word register and stylistics which go well beyond Elizabethan conventions, but sharpen the presumable designs by Shakespeare. For example, in the nineteenth-century translation tradition, Regan and Goneril were portrayed as unambiguously evil. Their iniquity, however, was often signalled by immorality and cruelty, which ignored the underlying strata of cynicism and sophistication inherent in Shakespeare's original character design. The line below, in which Regan incites Cornwall to pluck out Gloucester's other eye, shows her deviously sneering at the victim, with a sophisticated mixture of cynicism and sadism:

Regan: One side will mock another; th'other too. (3.7.69)

and in Barańczak's rewriting:

Regana: Brak jednego oka
Twarz mu oszpeca. Zatem, dla symetrii ...[23]

[22] For a discussion of the role of language in dramatic character design see Pfister (1988: 124 ff).

[23] Paszkowski's translation is lengthy and tautological: "To dopiero jedno; / Tamto pól twarzy szydziłoby z tego: / Niech lepiej obie strony będą równe". Słomczyński preserves the brevity and sarcasm of the original but produces an awkward acoustic effect by alliterating voiced plosives: "Jedno z drugiego go drwi. I drugie także".

The line creates a vivid image of a woman thoroughly evil and far more intimidating than the nineteenth-century primitive vixens bent on harming, but who were, however, far from looking for aesthetic pleasure in inflicting pain on a defenceless victim.

One of the crucial aspects of Barańczak's strategy is modifying the rhetorical features of the text to promote and reinforce emotional authenticity, which in turn signals a transition from the Elizabethan imagistic-symbolic mode of presentation to the contemporary psychological-naturalistic (cf. Dessen 1983: 3). Consequently, Barańczak consistently purges the text of stylistic features which could undermine the emotional authenticity of stage locutions. This is particularly conspicuous in Act 5 which abounds in scenes of great emotional intensity such as breaking fatal news, reunions and mourning the dead. In Scene 3, for instance, the Gentleman tells Albany and others about Goneril's death. His hectic report is evocative of his frenzied state of mind, and he is clearly at a loss for words:

Edgar:	What means this bloody knife?
Gentleman:	Tis hot, it smokes,
	It came even from the heart of – [F]O! She's dead. [F]
Albany:	Who [F]dead[F]? Speak, man.
Gentleman:	Your lady, sir, your lady: and her sister
	By her is poisoned; she confesses it. (5.3.222-6)

The Gentleman's lines testify to Shakespeare's occasional preference for psychological realism, and his excellent grasp of the interplay of shock and disbelief experienced by witnesses of a sudden calamity. Unwilling to face the truth, the Gentleman concentrates on details, such as the steaming blood or the touch of the hot knife. What shows through is also that the death of Goneril is a personal blow to him. A line present only in the Folio ("She's dead") may be suggestive of his personal devotion to Goneril, not so much as a sovereign but as a woman, which incidentally confirms her sensual hold over her surroundings. The Gentleman's second attempt to come to terms with Goneril's death bears the marks of a servant's report couched in formal language. But only shreds of sentences come to his mind, and he, as if unwillingly, admits Goneril's share in Regan's death. Barańczak translates the exchange in the following way:

Edgar:	Co to za krwawy nóż?
Dworzanin:	Jeszcze paruje:
	Wyrwany z serca ... Och, ona nie żyje!
Książe Szkocji:	Kto? Mówże wreszcie!
Dworzanin:	Księżna Goneryla,
	Twoja małżonka, panie, swoją siostrę
	Otruła przedtem. Sama to wyznała.

The shifts made by Barańczak appear minor, and yet the ultimate effect reinforces psychological realism in a way unmatched by any of the earlier translations.[24] Barańczak omits the verb in Edgar's question, skips the reference to the knife as being hot, shortens Albany's question, thus emphasizing his growing anxiety, omits the repetition of "your lady" in the Gentleman's lines, and alters the tense in the latter's report on poisoning Regan. A similar example of curtailing histrionic effects occurs further in the same scene, when it is Albany who has to break the news of the death of Goneril and Regan to Kent and show him their bodies, which are just being brought onto the stage:

Albany: Seest thou this object, Kent? (5.3.237)[25]

which in Barańczak's translation is reduced to:

Książe Szkocji: Widzisz?[26]

This single question word makes the relation of Albany and Kent less formal, nearly personal, and, incidentally, may be also indicative of the pent-up emotions of the mourning husband, unwilling to admit

[24] Compare the versions by other translators: "Gorący on, dymiący się krwią świeżą: / Tylko co wyszedł z serca – już jej nie ma!" (Paszkowski), and "Gorący, dymi. / Wyrwany z serca jej – O, lecz umarła!" (Słomczyński).

[25] Barańczak follows the Quarto arrangements of the scene; in the Folio, bodies are brought onto the stage immediately after Albany's order, i.e., some 30 lines before the Duke shows them to Kent.

[26] The other translations are more adherent to the original phrasing, though Paszkowski's versions sounds somewhat metatheatrical: "Patrz, Kencie, na to widowisko", whereas Słomczyński employs the rather unusual vocative case "Kencie, czy widzisz?"

his sense of loss. A similar tension arises when Kent approaches Lear grieving over Cordelia.

Lear: Who are you?
Mine eyes are not o'th'best: I 'll tell you straight.
Kent: If Fortune brag of two she loved and hated,
One of them we behold.
Lear: [F]This is a dull sight:[F] are you not Kent?
Kent: The same;
Your servant Kent. Where is your servant Caius? (5.3.276-81)

The climax of the scene comes with Lear's recognition of the former friend and enemy. The moment is usually visualized in the theatre as a reunion of the two dying friends who hold each other in a long embrace (cf. Rosenberg 1972: 316). The predominant mood of the scene is that of intimacy and affection. Kent's lines about Fortune's love and hate are ambiguous as Kent may be referring to himself, to Lear, or both to himself and the king. If he speaks about himself, he is answering Lear's initial question and alludes to his own changeable fate. If he is talking about Lear, then he sees the king as an example of both – Fortune's favourite and a victim. Finally, if he is talking about himself and Lear, he may have intended to answer Lear's questions but then, moved by his misery, starts talking about the king. The recognition of a former courtier is followed by yet another discovery as Kent mentions Caius, the name which he was supposed to use when he served Lear under disguise. The importance of the scene seems to lie in the intensity of the renewed relationship between the king and Kent. However, it is this very intimacy which disappears in translation:

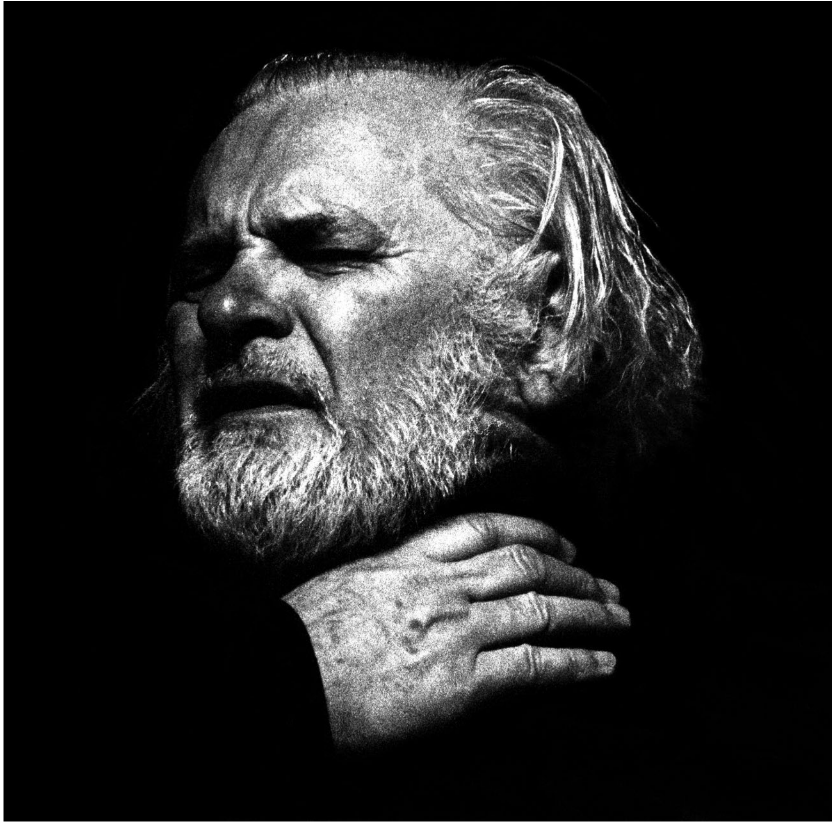
Lear: Ktoś ty taki?
Wzrok mi się popsuł: zaraz cię rozpoznam.
Kent: Nie mówcie mi, że okrutna Fortuna
Umiała kogoś ze swych ulubieńców
Poniżyć bardziej niż tego człowieka.
Lear: Nie widzę dobrze. Czy to Kent?
Kent: Tak, królu,
Twój sługa Kent. A gdzie ten, co ci służył
Ostatnio?

The inquiry "Ktoś ty taki?" is hardly suggestive of friendliness, least of all intimacy, between people. To the contrary, it seems to indicate a slighting attitude towards someone who does not seem to deserve consideration. Similarly, the question "Czy to Kent?" is directed at characters standing nearby rather than Kent himself. Moreover, by dispensing with the original ambiguity in the passage about Fortune, Barańczak's translation gains in clarity and coherence, but on the other hand, eliminates any chance that Kent could be answering Lear directly.[27] In other words, the weight of the conversation is shifted from the communication between the two men to the rhetoric addressed at the on-stage audience. Additionally, to streamline the text, Barańczak deletes the name of the servant Caius. Indeed, the name may be puzzling as it is mentioned only once in the original play, but other translators usually refrain from improving the text in this respect.

On the whole, Barańczak's pursuit of emotional authenticity concerns to the greatest extent the part of Lear. This part has a reputation of one which places the highest demands on the actor in terms of psychological pressure and sheer physical strain. The course of events make Lear rush rather than, as he himself envisions at the beginning of the play, "crawl to his death". The king experiences ever greater outbursts of rage, bouts of madness, all culminating at Cordelia's death. As modern theatrical conventions increasingly insist on full identification with the character, the part becomes increasingly demanding, but on the other hand, also more coveted as it gives the actor an opportunity to present the full spectrum of his professional capabilities and maturity which comes only with age.[28] On the Elizabethan stage, however, players were expected to tell about, rather than impersonate, their characters, and the superiority of the re-

[27] Compare also Paszkowski "Jeśli fortuna pyszną jest z dwóch ludzi, / których kochała i nienawidziła, / Jednego z nich tu widzimy", and Słomczyński: "Jeśli ukochał los i znienawidził / Dwóch ludzi, jeden z nich stoi przed tobą".

[28] As has been already mentioned in the Introduction, contrary to the decades of Lear's absence on the Polish stage, recent history testifies to the increasing attractiveness of the part for actors eager to confirm their high professional standing, e.g. Jan Englert (1998), Jan Frycz (2000), Zbigniew Zapasiewicz (2001), and Daniel Olbrychski (2006), as well as the unconfirmed reports about Andrzej Seweryn rehearsing the part in Poznań, in the production directed by Eugeniusz Korin.



Tadeusz Łomnicki (Lear) rehearsing his part in the Nowy Theatre in Poznań in 1992. A fortnight before the première, Łomnicki compared *King Lear* to a basalt rock: "This rock must be literally attacked, in a way which will prevent us from crashing against it, and breaking into pieces" (qtd by Stachowiak 1993: 6). (Phot. by Mariusz Stachowiak)

ferential over performant function of the text is clearly visible in its structure. Lear's lines offer numerous and suggestive accounts of psychological and physical suffering. Symptoms of a heart condition are described in great detail and the pace of action slows down each time Lear reflects on his deteriorating health. The obstacles which the turn of events puts in his way drive him through a succession of aggravating crises, and each of them brings him closer to death. The first verbal reference to Lear's worsening heart condition can be found

in Act 2, Scene 4, when he finds his Kent in the stocks. Lear's lines reflect both his pain and his efforts to control it:

Lear: O! How this mother swells up toward my heart;
Hysterica passio! Down, thou climbing sorrow. (2.4.54-5)

and in translation:

Lear: Och, jakże skurcz ten, hysterica passio,
ściska mi serce, podchodzi do gardła!

The translation aptly catches the nature of Lear's suffering, and replaces the reference to the swelling mother with the more familiar cramp. Another crisis occurs only some fifty lines further, when Lear, now facing Regan and Cornwall, begins to realize his being rejected:

Lear: O [F]me,[F] My heart, my [F]rising[F] heart! [F]But, down![F] (2.4.310)

which Barańczak rewrites into Lear's moving apostrophe to his heart:

Serce
Wzbiera mi w piersi – spokój, serce moje!

The scene culminates in the Promethean image of Goneril's ingratitude:

... O Regan, she hath tied
Sharp-toothed unkindness, like a vulture, here. (2.2.323-4)

It is interesting how a growth of editorial tradition influences Barańczak's rendering of the line. Shakespeare's original contains only a reference to stage business without specifying it exactly. Successive editors followed in the footsteps of Pope who found it appropriate to supplement the text with a stage direction calling Lear to point at his heart. This was in turn incorporated by Barańczak in the text proper:

Przykuła mi do serca swą niewdzięczność
Jak sępa z ostrym dziobem.

The final blow to Lear comes when Goneril enters and is warmly greeted by Regan. Their embrace makes Lear realize he has no place he can return to:

> O sides, you are too tough!
> Will you yet hold? (2.2.387-8)

which in Barańczak's translation becomes:

> Piersi zbyt mocna – dawno już powinnaś
> Pęknąć!

Thus, the translator shifts the emphasis from the original question to a self-pitying comment or, in fact, a reproach to his excessively enduring heart. Additionally, Barańczak spots the potential for alliteration ("piersi", "powinna", "pęknąć") with an additional onomatopoeic effect based on the aspirated voiceless plosive.

Finally, among the many allusions of Lear to his imminent death, there is one scene in which Lear seems to be viewing his demise with cheerful hardiness. In Act 4, Scene 6, Lear, adorned with a flowery crown, is found by the knights of Cordelia intent on bringing the old king to the French camp. At first he thinks they are taking him prisoner, and teases them with a sudden outburst of good humour, not devoid of erotic undertones. When they recognize him as the king, which is often accompanied by a traditional stage business of kneeling before the monarch, he sees a glimpse of hope for himself:

Lear:	I will die bravely, like a [F]smug[F] bridegroom. What! I will be jovial. Come, come, I am a king, [F]my[F] masters, know you that?
Gentlemen:	You are a royal one, and we obey you.
Lear:	Then there's life in't. Come and you get it, you shall get it by running. [F]Sa, sa, sa, sa.[F] [*Exit running. Attendants follow.*] (4.6.195-200)

The phrase "Then there's life in't" is proverbial (cf. Foakes 1997: 342) and reflects Lear's sense of relief when the threat of death no longer exists, soon followed by yet another outburst of playfulness. Lear runs away, challenging the knights to catch him, which is further empha-

sized, though in the Folio only, by an old hunting cry used to urge dogs forward while chasing a hare. It is precisely at this point where Barańczak modifies meanings:

> Lear: Więc jakieś życie świta przede mną. Dalej, łapmy je,
> pędźmy za nim, biegiem, biegiem![29]

Thus, Lear's reference to a happily preserved life is replaced with an image of life yet to come. The life, literally "dawning before Lear", becomes an object of desire, which Lear goes after and attempts to seize. Furthermore, instead of the opposition of the pursued and the pursuers, the image of Lear which emerges from the translation is that of a king who does not run *away* from people, but runs *with* them and *towards* a new life. Consequently, the knights are not goaded to chase him, but asked to join him in his pursuit of life. The new scene shares the suggestive power of the original, but alters the relations between characters, and Lear's design in particular. The scene has also become part of the history of the Polish theatre because it was at this moment that Tadeusz Łomnicki died on stage while still rehearsing the play in 1992.[30]

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[29] Both Paszkowski and Słomczyński follow the original in projecting the image of Lear running away and teasing the knights to chase him: "Jest więc nadzieja życia; gońcie za mną, / Jeśli mię chcecie schwytać. Hurra! Hurra!" (Paszkowski), "Więc może życie uratuję. Pójdźcie. / Gdy chcecie wziąć je, biec musicie. Sa, sa, są, sa!" (Słomczyński).

[30] Notwithstanding the suggestions embedded in the text, Łomnicki addressed many of Lear's earlier lines in this scene at the audience, rather than at other characters. When the knights entered, his Lear was running frantically across the stage, pushing and kicking them. Encircled at the back of the stage, he fled to the front, where he asked in a broken voice: "No rescue?". Then he turned to the knights, took a bracelet off his wrist and handed it over to one of the knights. When the bribe was rejected, Lear ran again to the front, crying: "No seconds? All myself?" The next few lines he spoke to himself, and then suddenly became cheerful while planning his brave death. Compare also Marvin Rosenberg's account on the possible ways of staging the scene: "most Lears run away, unbonneted, still in flight, still pursued. The manner of his evasion may, briefly, release the audience to wistful laughter. Gielgud ran as if playing a game: Oliver kept a touch of humour in his escape; even Salvini, his anger gone, skipped and ambled away, huddling his clothes about him. Irving's run was famous, one of the most touching expressions of his mad Lear: defiant and terrified, ungainly without a shred of dignity, he scuttled out in a scared, eccentric lunatic shamble" (Rosenberg 1972: 281).

7.4. Summary

Barańczak's *Król Lear* is an example of theatre-oriented rewriting completed to satisfy the needs of the contemporary stage, and with a view to establish a canon of Shakespeare's plays characterized by invigorated and lucid language. The characteristic feature of Barańczak's rewriting is the clarity of the stage design and the illocutionary purity of dialogue. The underlying concept of equivalence gives priority to the functional features of the source text transposed to match the linguistic and theatrical conventions operative in the receiving culture. Barańczak adjusts the text to modern stage conventions and prunes it of time-bound rhetoric as well as obscure references to Elizabethan reality. The resulting translation is remarkably coherent, but it shows also a certain interpretative bias and includes substantial departures from the original.

Most of the translator's choices aim at achieving the effect of naturalness of expression. Consequently, Barańczak consistently purges the text of stylistic features which could undermine the emotional authenticity of stage elocution and result in an undesirable histrionic effect.[31] Additionally, he also employs contemporary linguistic devices to signal the dispositions and temperaments of the characters. Again this strategy involves replacing the original features of the play (governed by the Elizabethan stage and communicative conventions) with features triggering a corresponding perlocutionary effect on the contemporary audience. Moreover, Barańczak's pursuit of naturalness of expression and fluency of stage-audience communication also results in purging the text of unclear or ambiguous references to Elizabethan reality. In doing so, Barańczak interpolates clarifying passages, sharpens meanings, or omits references from the text.

On the whole, Barańczak's translation policy involves a thorough transformation of the play aimed at accommodating modern theatrical conventions, where the emphasis of the performance is being trans-

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[31] The fear of histrionic effect, consistently referred to by Łomnicki and Korin as "the nineteenth century theatre", became also the rationale for further purging the playscript of lines which they found excessively descriptive and, therefore, hindering the pace of stage action. For the exciting account of their decisions and disputes see *Notatnik teatralny* (1993: 50-69).

ferred from the verbal presentation of the characters' feelings and moods to their naturalistic representation. By simplifying the rhetoric and trimming the superfluous verbal accounts of emotional states, which in modern conventions only double the actors' performance and amplify the histrionic effect, Barańczak opens the way to explore the performant features of the play. As a result, the expressive power of performance becomes more evenly distributed between the verbal text and nonverbal components of performance, particularly the ones associated with the actor, i.e. mime, gesture and movement.

Given the scale and intensity of the critical debate which followed the publications of the first translations by Barańczak and the somewhat imposing comparison with Słomczyński, it is worth noting that both approaches are the logical and inevitable consequence of the situation in which a foreign masterpiece occupies a high and long-standing position in the national canon. The situation encourages the emergence of an approach calling for utmost adherence to the source text as the audience is ready to accept the extra interpretive effort to explore the masterpiece in a form possibly close to the original. This readiness increases with the status of the writer, and the amount and quality of available critical literature. Needless to say, there is hardly a playwright who ranks higher in this race than Shakespeare. On the other hand, drama operates in a literary and theatrical dimension, and the latter has a powerful shaping pressure on translation policies. The importance of dialogue in performance necessitates the employment of communicative strategies which do not interfere with, or hinder the reception of live performance. Consequently, the theatre, while repeatedly reaching for the classics, shows less tolerance for outdated conventions or obscure language. These expectations become particularly obligating when translations are commissioned with a view to a specific style of acting or directing. Without prejudice to those tendencies, Barańczak's policies also show a certain similarity to the metaliterary practices which have became a trademark of postmodern literature as a whole.[32] Thus, by revealing and elucidating the transla-

[32] These and other comments (pp. 181-2 herein) on the metaliterary tendencies in translation have also been included in my article "'Suit the word to the action': Shakespeare's *Richard II* (2004). A Case of (Meta)translation?" in Marta Gibińska (ed.) *Shakespeare in Europe: History and Memory*, Kraków: Wydawnictwo Uniwersytetu Jagiellońskiego, in press.

tion process itself, Barańczak directs his audience's attention to the game he himself plays with Shakespeare. In other words, his translations dispense with the assumptions of the translator's neutrality or tactful withdrawal, and expose the arbitrariness of his choices as a rewriter. The strategies employed in his (meta)translations include the use of modern lexical items and syntactic structures which, while preserving the illocutionary force of the original utterances, signal a radical transfer to the current communicative environment. Although Barańczak also interpolates glosses falling outside the semantic boundaries of his source texts, he adjusts them to the competence and interests of the contemporary audience. Finally, by amplifying the extratextual background in the form of prefatory notes and critical essays, he creates circumstances in which his struggle with the text becomes a story in its own right. In this way Barańczak's publications set a new standard in translation criticism as no other translator has shown so much willpower and eloquence in elucidating his strategies and choices. In other words, Barańczak has refused to uphold the illusion of his interpretative neutrality and has exposed the self-conscious element in translation, in consequence, making the audience very much aware of *his* part in the performance.

Concluding Remarks

Drama ends with the exit of characters, though tragic protagonists hardly ever leave the stage on their own two feet. "Produce the bodies, be they alive or dead" (5.3.229), orders Albany ominously, thereby heralding the approach of the denouement of the play. With the messenger still holding the knife retrieved from Goneril's heart, Albany's insistence on displaying corpses appears superfluous, if not callous. Perhaps, the painfully righteous Duke thinks that the triumph of the virtuous cannot be complete if it is not juxtaposed with the fall of the wicked. Or perhaps, soberly, he takes the only rational action possible when faced with a disaster: tells the living from the dead. Cruel as it may seem, the image shows some relevance to the way we view the fortunes of translations in terms of their success or failure. The situation, far from being tragic or even more so, final, involves a growing body of texts anchored in a single source and striving for their place in the literary canons and theatrical repertoires. Their continuously increasing number on one hand testifies to the vitality of the reception process, whereas on the other, inevitably, foreshadows the gradual dismissal of the translations we presently have. The two centuries of Polish reception of Shakespeare have already produced

virtually hundreds of translations, with the number of translations pertaining to the major plays, such as *Hamlet* or *Lear*, frequently approximating twenty. What shall become of these texts, and what chances do they stand to resist the passage of time?

While commenting on the specificity of translated literature, Gideon Toury observes that "there are good reasons to regard translations as constituting a special system, or 'genre' of their own within a culture" (1995b: 139), thus stressing the way that the totality of translated texts interact with the target culture. However, some go even further by pointing to the special role played by the sets or families of translations of a single author. Arguably, their presence may be harmful to the myth of writers such as Homer or Shakespeare, viewed as "monolithic" and "universal", and forming "a static canon to be venerated by scholars and disciples" (Snell-Hornby 2006: 165). Consequently, the never-ending proliferation of vastly differing translations proves "the instability of the apparently stable canon" notes Mary Snell-Hornby, and adds after Susan Bassnett, it "exposes the fallacy of universal greatness" (Bassnett 1998: 135 qtd by Snell-Hornby 2006: 165). It seems, however, that the awareness, or even more so, the comparison of existing translations may truly enhance our understanding of both Shakespeare's dramatic designs, and the way our culture processes their understanding. In this sense, the translations of the same text resemble the stone of Rosetta which, when trust was confined in translation equivalence, released the long desired knowledge about hieroglyphic writing. It seems also that the success of these rewritings should be measured not only by their relations to the broadly understood target culture, but more specifically by their relation to the stage, even if at the present moment their stage history seems to be already exhausted. For all that, where else, if not on stage, would Shakespeare wish to see his plays?

Judged by this standard, all four translations featuring in this book have passed the test of the stage, and some with flying colours. The translation by Jan Nepomucen Kamiński was a theatre-oriented rewriting, based on the intermediary of Shakespeare's play. The text was never meant to enter the literary canon, but was employed in the theatre for an extensive period between 1816 and 1842. The choice of an indirect mode of translation combined with the daring depar-

tures from the source text testifies to the immediate purpose of the enterprise, and the overwhelming pressure of the stage. The policy finds its justification in the then peripheral position of Shakespeare in the Polish literary canon of the times as well as the strength of the prevailing aesthetic conventions derived from French classical drama. Yet, both the German source and the translation as such already represented a departure from the strict observance of the Neoclassicist, and mirrored also the emergence of Romantic tendencies. The new conventions called for intensifying the emotional appeal of performance, mainly by enhancing sentimental effects, and amplifying the visual and aural impact. In consequence, the palimpsest-like revisions of the manuscript reveal a unique combination of conservative and innovative features, with Shakespeare's plot being more of a pretext than a substance of the emergent play.

Król Lir, translated by Józef Edmund Paszkowski, seems to exemplify literature-oriented translations, completed with an eye to establishing the first literary canon of Shakespeare's plays. While endowing Shakespeare's verse with remarkable fluency and strength, Paszkowski thoroughly ignores the theatrical conventions operative on the contemporary stage which, eventually, results in an unusual discrepancy between the literary and the theatrical reception of his work. Influenced by the criticism of his age, Paszkowski pursues also a certain interpretative bias, and sharpens the patriarchal image of Lear as opposed to the unmotivated malice of his elder daughters. Characteristically enough, the extant copies of the playscripts based on Paszkowski's translation bear witness to the laborious efforts of anonymous rewriters who would adjust his translations to the realities of the stage.

Maciej Słomczyński's *Wiernie spisane dzieje żywota i śmierci Króla Leara i jego trzech córek* is again a literature-oriented translation which was to replace, *inter alia*, Paszkowski's translation, then seen as outdated. The emphasis in Słomczyński's translation falls firmly on the referential aspects of the text, whereas the underlying concept of equivalence builds on the central and long-established position of Shakespeare in the Polish literary canon. The translation rigorously reflects Elizabethan communicative strategies and rhetoric, patterns of imagery and word register, including also its bawdiness. Słomczyński

consistently refrains from any translation decisions which could facilitate reception at the expense of the formal features of the play, and relies on theatrical conventions in which pain and suffering are studied and histrionic. The linguistic complexity of Słomczyński's translation rules out theatrical conventions aiming at psychological naturalism and, instead, monopolizes the audience's attention on the verbal component of the play.

Stanisław Barańczak's *Król Lear* can be seen as a theatre-oriented rewriting, accommodating the needs of the contemporary stage and readership. Barańczak adjusts the text to modern modes of staging, frequently dispensing with time-bound rhetoric or obscure references to Elizabethan reality. The trademark of Barańczak's style is the clarity of the stage design and the illocutionary purity of dialogue, enhancing the naturalness of the character's discourse. Consequently, Barańczak consistently purges the text of stylistic features which could undermine emotional authenticity and employs contemporary linguistic devices to signal the dispositions and temperaments of the characters. The translation policy involves a thorough transformation of the play aimed at facilitating modern stagings in which the emphasis is being transferred from the verbal presentation of the characters' feelings and moods to their naturalistic representation. By simplifying the rhetoric and trimming the verbal accounts of emotional states, which only double the actors' performance and amplify the histrionic effect, Barańczak frees the play of what he perceives as a historical burden, and exposes the psychological backbone of Shakespeare's stage designs.

The vicissitudes of two centuries of Polish reception of *King Lear* testify to the clashes between the shaping power of the Elizabethan stage encoded in the linguistic make-up of the play and the immediate pressure of the receiving system, which manifests itself in translations. Initially, radical interventions into the matrix of the play were sanctioned by the prevailing literary conventions of Neo-classicism and the dogmatic interpretation of the three unities. However, the theatrical reception of the play in the second half of the nineteenth century, the decades when the influence of Neo-classicism had already receded and the play had entered the canon, shows clearly that the structural variations were caused also by the incompatibility of the

theatrical conventions of verisimilitude and the technical constraints of the nineteenth century stage, which could not accommodate frequent changes of scenery. In fact, the preference for verisimilitude and faithfulness to the Elizabethan presentational momentum could be reconciled only by modern film techniques.

In the twentieth century the clashes of theatrical conventions marked their presence mainly with regard to the signs associated with the actor. The richness and complexity of Elizabethan rhetoric amplified the histrionic effect, whereas the frequency of cultural references rendered the style opaque and remote. If the canonical position of Shakespeare's plays implied adherence to the formal features of the text, the pragmatics of the stage called for concessions in favour of the hosting system to secure playable scripts. The two tendencies stood behind the choice of the vastly differing translation strategies of Maciej Słomczyński and Stanisław Barańczak. Both approaches were the logical outcome of the high, long-standing position of Shakespeare in the national canon, and both of them answered to the demands of a specific type of theatre which found in these texts exactly what it needed to perform Shakespeare.

What is then the translator's part in performance? The variety of strategies adopted by the translators of *King Lear* shows them positioned as intermediaries, not only, narrowly, in between texts, or somewhat vaguely, in between cultures, but more specifically in between the stages, of which first is the Elizabethan, whereas the other is the one which is to host their translations. Naturally, the exact nature and consistency of the virtual performances evoked by the text in the translator's mind shall remain an intriguing mystery. And yet, while embarking on their task, translators cannot but respond to the semiotic relationships inscribed in the text by the simple act of imagining things happening. Thus, part of the theatrical imagination of translators enters into the translation, there to remain. And it is precisely this contribution, orchestrated among the multitude of seemingly inconsequential variations of tone and tempo, which makes them part of the performance.

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